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THE
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THE ART-JOURNAL

THE ILLUSTRATIONS.

1. THE COUNCIL OF WAR AT COURTRAY. Engraved by J. GODFREY, from the Picture by L. HAGEN, in the Vernon Gallery.
2. THE AUTUMN GIFT. Engraved by J. C. ARMYTAGE, from the Picture by G. LANGE, in the Vernon Gallery.
3. WINDSOR CASTLE. Engraved by E. BRANDARD, from the Picture by J. B. PYNE.

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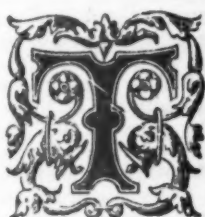
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THE ART-JOURNAL.



LONDON, SEPTEMBER 1, 1854.

THE PROGRESS OF PAINTING.

"THE AUTHOR OF ENGLISH PAINTERS,"
AND "PRE-RAFFAELISM."

HOSE who may not, for the last twenty years, have attentively observed the rising tendency of British Art, must be deeply impressed with the reality which it has of late begun to assume. Twenty years ago, our rating in the scale of European Art was low; even the stars that had risen and set among us, had left us but an insufficient reflection; whereby we were content to work, believing that we were labouring in the daylight. We must acknowledge that the more earnest of the continental schools, have had a method in the eccentricities to which they yielded; there has been a definite purpose in their devious progress; and this is shown by results, faultless as to mechanical quality. We have been voluptuaries in colour, and epicures in execution; while they have based their education upon the sobrieties and essentials of Art. We have been arrested by the fascinations of hue and touch, and our dream has persuaded us that the noblest virtues of Art were colour and sleight-of-hand; while in them were fulfilled the rarest aspirations of painting. In colour and touch we were far ahead of every other school; but after a rapturous dream of forty years, we awoke as from a delicious enchantment, like the sleepers of some Eastern tale; great changes had been going on around us, but we were still where we were, and nothing was done towards the achievement of form. Whatever Wilkie may say about our unconscious inheritance of the mantle of Diego Velasquez and the grandees of the Spanish school, we should be more proud of our relationship—however far removed—with the Venetian school. Titian was a painter of portraits as well as of poetry and sacred history; but, magnificent as are some of his male portraits, there are others by Reynolds fully equal to them. The young Germany of forty years ago condemned colour as meretricious; they adored only the severe virtues of the Art; and yet only one member of that school now survives, who has been able to adhere to the principle with which they began life, and Art; that is, Overbeck, who, the more positively to register his individuality, records his contempt of colour in his picture in the Städel Institute at Frankfurt—"Der Bun der Kirche mit der Kunst"—there colour is set down as of the earth, above which the leaden wings of the Venetians have never been able to raise them. The history of Art develops a singular system of contraries, than which

nothing shows more its mysterious subtlety. The laws of nature are always the same; yet such is the perversity of human nature, that there is no principle that has not been controverted. Frederick Overbeck remains the living monument of the German Art-movement of the early part of this century, and apostates are still living, who have long forsworn their early vows, taken with him, to maintain what they signalled as the "purity" of Art. A slight review of the German Art-literature of the period of which we speak, is enough to show the utter vanity of elaborate essays, of which the precepts are not derived from practice. The master-minds of Germany have exhausted themselves, as far as painting is concerned, in impracticable disquisitions on the sublime and beautiful: Kant, Göthe, Wieland, Schlegel, and others, have written for Art; but the turn which painting took while they were doing their best to idealise it, is the very last thing of which they would have dreamt. Like much that is written on and for Art, their writings were uninterpretable on canvas: the limitation of expression, and the poverty of language in painting, denied terms to work up to these mystic aspirations. Some great change was imminent; it was not, however, effected on the side, as was proposed, of intense philosophy, but contrariwise on that of ardent religion. The Art-philosophy indicated a particular course for painters; but the new school pursued a path directly opposite. Cornelius was the soul of this movement; and it is not necessary to do more than mention Veit, Pforr, Overbeck, and Schnorr, as his associates and co-enthusiasts, to comprehend with them a more extensive list, and at the same time to indicate their new style, well known to all who have visited Germany, and which they themselves call "*purism*," and "*Vor-Raffaellismus*." While studying before the altars and shrines of Rome they invoked in hymns, and adoration of the Virgin and the saints, the spirit of their new idea, and some of those that were not Catholics entered the bosom of that church in order that nothing might be wanting to a mature fructification of their new faith. Many years have elapsed since the commencement of this movement; and we have already said that it is now represented according to its original impulse, by Overbeck alone: all the others have modified their manner in obedience to a conviction that the spiritual is best represented when in contrast with that, which, being intended to represent substance, is painted with solidity. Overbeck's slur upon colour has been most triumphantly answered by Kaulbach in his magnificent works "The Battle of the Huns," "The Destruction of Jerusalem," &c., on the staircase of the new Museum at Berlin, and the response is the more conclusive that it comes from a member of the German school who may be said to be the founder of a new order of things. That these works will exert a most powerful influence on the German school cannot be questioned, and that influence must tend to the extinction of pre-Raffaellism.

It is not however of the German school of painting that we would speak, save in so far as its influences have extended to our own—for we also have our revolutionary element—and to this we are now, on the one hand, indebted for a severity and accuracy of form which vies with anything that has emanated from any school; while, on the other, we deprecate a continuance of those extravagant and mechanical puerilities, which also in their excesses point to sources identical with those whence so much good is obtained when applied to judiciously. The

present state of our progressive school of Art places all its earliest members in the rank of mere sketchers. We speak in reference to a comparison of form, and of degrees of elaboration. If sketching means free and rapid delineation, what a lengthened series of sketches does our school show;—still distinguished by all qualities save that which would rescue them from the category of sketches. The Art-revolution in Germany with its *eclat*, temporary success, and the enthusiasm of its youthful promoters, some of whom had been expelled the School of Vienna because they insisted on working from the life when their masters determined that they should be working from the antique; these, and other circumstances either threw the old painters of the school into shade, or caused the institution of unfair comparisons between the new and the old schools. It is now the same with ourselves, there is a violent contrast between "Pre-Raffaellite" art and the works of the elder members of our school, inasmuch that on the opening of the Royal Academy, the first works selected for examination are the productions of the "Pre-Raffaellite" painters; and if during the season any pieces of accidental criticism appear in the public journals, they are apropos of the labours of the "Pre-Raffaellites." By those who can appreciate the valuable qualities which they do contain, they are praised to the extent that they merit; but by that section of the public to whom they are entirely unintelligible, they are indefatigably eulogised. All great changes in Art are effected by the young blood of the profession; if we look down the vista of Art-history the fact is recognisable at all epochs. When habits are confirmed there is necessarily superhuman exertion to keep pace with the changes of the time; but yet we are not without a signal example of this among the oldest living members of our school. We mean Mulready, who we all know will paint a "Pre-Raffaellite" landscape, if not with fifteen hundred different microscopic grasses, at least with the utmost delicacy of touch that paint is capable of affording; and those who have seen his recent Academy figure-drawings, see in them works which can never be surpassed even by the most enthusiastic devotee. Beyond a certain point men are accustomed to look down upon Nature; Mulready has for fifty years steadily looked up to her, hence the secret of his success—he has been a student all his life. It is from the advent of MacIise that the new class of Academicians may be said to date; he and the more distinguished artists since his accession to the Academy have earnestly laboured for advancement, and have sustained themselves in comparison with the productions of any times and any schools. The standard of all schools is determined by the power of their figure-painters, and assuming the Royal Academy as a large representative section of our school, it will be seen that with the admission of MacIise the institution began to be distinguished by a character, more than before, consistent with the progress of Art in other countries. Many and various are the gifts in painting; to one man it is given to draw correctly, but he is perhaps denied the power of colour; another is magnificent in colour, but he cannot draw; another is a master of effect, and can at will conjure up the most magical illusions, but he possesses no other power; another is gifted with that excellence which Reynolds attributes to Teniers in a degree beyond that distinguishing any other man; that is the effective proportion of soft and sharp outline. The cause of the retardation of



Art in England is unique in the history of painting. Every school has attained to its ultimate excellence by degrees, but painting with us broke out at once into dazzling colour and surprising effect, and so fascinating were these qualities that form and outline were considered beneath the attention of men who already equalled the Venetians in their most vaunted quality; who began, as it were, at that point to which only centuries of labour had enabled other schools to attain. Reynolds and his contemporaries were painters of large works,—the preference of all masters of colour and chiar-oscuro. Pictures of large dimensions are enfeebled by detail and finish; these qualities are inconsistent with grandeur, but they are held in higher estimation than exalted character by a public of uneducated tastes. Such minute productions are the light and amusing literature of the Art; we are now deluged with them, but they are not without their beneficial influence. It is curious that elaboration should stand in an inverse ratio to magnitude, but so it is; small pictures are enriched by detail and multifarious composition, but large works are most effective in few parts; in short, large works require less, but small works require more. Although Fuseli, Opie, West, Copley, Barry, Reynolds (as a historical painter), and others, executed generally large pictures, yet it cannot be said that historical painting flourished at that time. These men painted large pictures because the nature of the education of the greater part of them, setting aside their tastes, denied them the power of executing small works; and such was the view of that day, that if Fuseli could revisit the Academy, with its walls as it now is, enriched by the best collection that has ever hung there, but one glance would suffice for him to pronounce, with more emphasis than elegance, the Art gone to that dread region whence the elder Hamlet described himself as having risen. We cannot afford here to speak of Gainsborough, Wilson, Hogarth, Morland, and other men of note; a volume would not suffice to speak of the influences which they exerted on our school, nor is it our purpose in anywise here to deal with such reputations as those of Stothard, Turner, and Flaxman, although, when it is remembered that the last-named artist, a worthy master of the "Rhodian art," and one who, had he lived in his day, had been the friend of Pericles,—when it is remembered, we say, that this man, who equalled or excelled the Greeks in their own art, obtained no encouragement in England, can we wonder that Hilton and Haydon should have failed? The exhibition of Wilkie's first picture created a new sensation; nothing more decidedly indicated the direction of public taste. Wilkie, with all his captivating power, was happy in being easily read, and that is nine points of success in Art. The first picture that Wilkie exhibited in the Academy was a magic mirror to the exhibition *habitudes* of that day. It showed more clearly than a library of lectures what the artists of that time were doing, and were not doing,—what they could, and what they could not, do. It was a foreground object which put the surrounding material in its place; it reduced, in short, hundreds of works full of empty pretension to their real dimensions; they became, in comparison, ill-conditioned sketches. But Wilkie forsook his *dis minores*, and set up hero-worship, for which he was unsuited, and by the time that he had painted his series of full-length pictures, his reputation got very much out of drawing. But had he lived to paint a series of

works from his eastern sketches, we think he would have been as original in them as he was in his small works. He visited the East with a profoundly religious feeling, and with one idea, which would have given to his contemplated sacred works a greater distinctness of nationality, and a greater degree of ethnological accuracy, than had ever marked any antecedent works. We know that the personal characteristics which constitute national type are immutable as long as nationality remains; we mean that, as, for instance, the Jewish type is still the same as it was in the days of Abraham,—is still the same as we see it in sculptures executed thousands of years ago,—the personal characteristics of other races also remain the same. And again, certain casts of Oriental costume remain the same as they were two thousand years ago, and of any changes soever that may have taken place we are fully cognisant. We see Horace Vernet's convictions on this subject in his picture of "Rebecca at the Well," and it was with these impressions that Wilkie proposed to himself the execution of a series of sacred subjects which, in character and costume, should approach truth more nearly than anything that had as yet been done. The desire of that scrupulous truth which we find in "The Blind Fiddler," and "The Village Fair," led Wilkie to Jerusalem, and had he lived it is scarcely to be doubted that he had done something as worthy of himself in religious Art as he had done in subject-matter drawn from humble life. But we must come to the actual condition of our Art; we pass, therefore, over many signal names in our catalogues, to which it is impossible to do justice in a sketch so brief as this.

We have said that the latter changes in English art as far as the Royal Academy is concerned, may date from the advent of Maclise to that institution, and consistent with this fact is another, that no academician of standing antecedent to Maclise is occupied in the decoration of the Houses of Parliament. This more than all else draws the line between the junior and the senior sections of the Royal Academy. To the public it is a source of surprise that the direct results of the great Art-competitions at Westminster should have been so unimportant, but if those who may have visited Munich will endeavour to digest what they saw there, all surprise will cease, for it will then be understood that Art cannot be indefinitely improvised, its productions cannot be realised in given quantities at will; hence it may reasonably be supposed that if a quarter of a century were yet to be judiciously employed in the embellishment of the Houses of Parliament it would not be too much. With a more perfect knowledge of the condition and the antagonising elements of our school, the public would still express surprise, not that so little had been produced, but that even thus much had been extracted from a body so divided as is the profession of Art among us; and this without the suffrages of those claiming consideration as the magnates of their order. The pictures which have been gathered from those exhibitions are "The Death of Cœur de Lion," by Cross; "The Burial of Harold," by F. R. Pickersgill; "Alfred Inciting his Subjects to Maritime Enterprise against the Danes," by Watts; a maritime picture by Knell, and perhaps a few others. If the scientific and utilitarian experiments in the new palace at Westminster are to be concluded only with the unexceptionable perfection of all actually desiderated appliances, it may be hoped that the Fine Art may not be the feature the least

cared for. In such case there are certain of the works in the Poets' Hall that must eventually be replaced by others. In those works there is a vast disparity of quality. The series in the Poets' Hall is an instance in which uniformity of manner is best dispensed with. At Munich most probably these panels had been filled by one hand with the assistance of pupils and subordinates, notwithstanding the common-sense suggestion that the invocation of the spirit of each individual poet is sufficient to employ the powers of an individual painter. Much has been said about the mere mechanical difficulties of fresco execution. The works in question sufficiently show that facility in this is readily acquirable by any hand possessing certainty of touch. There is no reason why these works should not equal any similar productions of any of the existing schools of Europe; to such end it is only necessary to guard against every attempt at a wholesale creation.

One prominent feature in the Art of the present day is what is called "Pre-Raffaellism," a word borrowed by translation from the German, and applied to a manner of painting based on an imitation of that of the early masters who preceded Raffaele. Some years ago a few students and young painters associated themselves under the common name of "Pre-Raffaellite Brethren," in imitation of those eminent German students, who forty years ago with Cornelius at their head, declared themselves followers of the early masters. A few of the works of these artists appear yearly in the Royal Academy and in others of the metropolitan exhibitions, and they are certainly marvellous productions, as examples of patient manipulation, which alone is their distinctive qualification. The influence of the German school had been some time felt among us before the early manner was carried to its extremity as of late. Mulready, the most progressive of the elder section of the Academy, was considered sharp in outline, but he was occasionally far outdone by the severity of Maclise, and the latter again by the hardness of the works of younger men. But none of those painters who have signalled themselves by their works in the Houses of Parliament affect what is called "Pre-Raffaellism," as Maclise, Herbert, Dyce, and others,—we recognise only in their works a high degree of firmness of drawing. Perhaps the most successful realisation of true "Pre-Raffaellite" art according to the spirit in which it ought to be carried out, was Watts' composition, which was exhibited in Westminster Hall, "Alfred Inciting his Subjects against the Danes;" this was an imitation of the purest Florentine art. We are ready to allow to these artists of this transcendental school the full measure of praise to which they are entitled, but we cannot suffer to pass without a counter-protestation the notices in the *Times* by the author of "English Painters," which have induced upon the part of the public, erroneous conclusions with respect to these works. The pictures of Turner and the works of the "Pre-Raffaellites," are the very antipodes of each other; it is therefore impossible that one and the same individual can with any show of sincerity stand forth as the thick-and-thin eulogist of both. With a certain knowledge of Art, such as may be possessed by the author of "English Painters," it is not difficult to praise any bad or mediocre picture that may be qualified with extravagance or mysticism. Proficiency in this may be acquired even from dealers; qualification for criticism such as this, does not

require graduation in any higher school. This author owes the public a heavy debt of explanation, which a life-time spent in ingenious reconciliations would not suffice to discharge. A fervent admiration of certain pictures by Turner, and at the same time of some of the severest productions of the "Pre-Raffaellites," presents an impossible problem to persons whose tastes in matters of Art are regulated by definite principles.

The subject of the first letter of the "Author of English Painters" is numbered in the catalogue 508, and entitled, "The Light of the World." We have spoken of the work briefly in our notice of the Academy exhibition, and we believe that the opinion therein expressed, is also generally held by painters. If it were the desire of the artist, Mr. Hunt, that it resemble the works of the Giotteschi, and of some of those who followed them, it is easy to make him this allowance, but there is no effort on the part of Mr. Ruskin that can persuade the world that this is the period to which we should endeavour to retrograde and remain at. Men who will yet shine as leading stars in the galaxy of literature when Mr. Ruskin shall have been long forgotten, have essayed, in Germany, to write the hard and edgy manner into popularity, but have signally failed. On the works of Masaccio, and Fra Giovanni da Fiesole, and Gozzoli and Lippi and others of this time, that is towards and after the middle of the fifteenth century, on these works, we say, considered with regard to their progress, but one interpretation can be put, and that is that they were the results of vast efforts put forth towards that perfection which was afterwards attained only by Raffaele. There is nothing new in the "Light of the World," it is as obscure in narrative and as bad in colour as any work of the period to which it would revert, need be. We cannot again describe it, but we return to a revision of the other picture by Mr. Hunt, No. 377, "The Awakening Conscience," with a feeling approaching indignation after the public advocacy of such a work by Mr. Ruskin. We have in this picture the solemn mockery of a coarse and vulgar passage from the Rake's Progress, illustrated by a quotation from Ecclesiastes, and another from Bishop Lowth's translation of Isaiah. The subject is entered upon with a gusto which precludes its being a moral lesson. The Academy is not virtuous to the exclusion of "cakes and ale;" there are certainly qualities in the work worthy of exhibition, but the *morale* of the story does not entitle it to a prominent place. Every part of the canvas has been elaborately praised by Mr. Ruskin; especially the narrative of the properties and incidents,—there is the new piano and the old song, all the neat upholstery,—and even the hem of the woman's dress has its voice in the tale. In the manner in which these accessories are made available, there is nothing more than in any other picture in the exhibition; a hundred might be instanced in which common objects are used with less vulgarity. It is said by the "Author of English Painters" that the subject of the print on the wall is "The Woman taken in Adultery," it appears to us to be a print after one of Frank Stone's pictures; this is a point in favour of the artist but against Mr. Ruskin, and if the composition were yet more significant with such allusions, would they have a more refined interpretation here than they have in the coarsest works of Hogarth? The subject has been dictated by the very worst taste; in similar cases we sometimes see the point made out without vulgarity of sentiment. The head of the girl is too large

for the figure, and the features are without one redeeming trait of beauty; the contour is square and inelegant, and the drawing of the left side of the face is defective. The streaming hair is intended to typify sensuality, but its effect is lost because it is graceless and unattractive. By the distortion of the features we are not penetrated, we feel it only superficially. If the awakening be so violent the lullaby is not very sweetly sung. The tone and language of these features are not those of the broken heart; they describe rather the transports of Medea than the compunctious visitings of Margaret. If the light falls so as to afford such a definition of the features of the woman, supposing the picture painted with truth, the figure should cast a shade in the corner, but it does not. If there be sufficient light reflected from the glass to illumine the features of the man into minute definition, the same amount of light must fall upon the back of the woman as shown in the glass, and present it three or four shades lighter than it is; but this truth is lost sight of. The two figures are nearly at the same distance from the glass, but the reflection of the man is almost, as to size, a repetition of the substantial impersonation, while that of the woman is nearly formless, much reduced, and very opaque. Of this kind the errors are numerous, but we cannot detail them further. But for the title it would be impossible to determine the feeling proposed to be represented in the woman. When the profound emotions of the soul are painted, the body is passive, but here is the throes of an agonised frame accompanied by the vacant stare of insanity. The moral title, the scriptural quotations, and the proverbial legend on the frame, would prepare the mind for the contemplation of something beyond a picture which has not the merit of an ill-conceived satire.

In the two letters to which we have alluded, the "Author of English Painters" dictates to the public as "hopeless" in taste—the view which should be taken of these two pictures—in the same strain of affectation and egotism which pervades his book, the charlatanism of which succeeded in mystifying Turner to a certain extent; it is not, therefore, a matter of surprise that the public should be in some degree misled. When, years ago, Mr. Ruskin's book came under our notice, we devoted much time to the perusal of it, but we recorded our opinion of it in a very few lines. We know precisely the extent of Mr. Ruskin's acquirements in Art: we know the masters who have communicated to him the little he knows of its practice; and we recur to his book for his own conviction of himself in two diametrically opposite positions. In page 143, vol. I, the following passage occurs:—"Observe, I am not at present speaking of the beauty or desirableness of the system of the old masters; it may be sublime, and affecting, and ideal, and intellectual, and a great deal, but all I am concerned with at present is that it is *not true*; while Turner's is the closest and most studied approach to truth of which the materials of Art admit." If this means anything, it is damnatory of the source whence the pre-Raffaellites draw their inspiration; how then can the writer laud those whom he here shows to be disciples of a false faith? How is this passage to be reconciled with others in which the ancients are lauded in extravagant and unintelligible verbiage? We have not space for copious extracts. Again, in page 158, speaking of sunsets:—"The whole sky, from the zenith to the horizon, becomes one molten, mantling sea of colour and fire; every black

bar turns into massy gold, every ripple and wave into unsullied, shadowless crimson, and purple, and scarlet, and colours for which there are no words in language, and no ideas in the mind: things which can only be conceived while they are visible; the intense hollow blue of the upper sky melting through it all,—showing here deep, and pure, and lightless, there modulated by the filmy, formless body of the transparent vapour, till it is lost, imperceptibly, in its crimson and gold. Now, there is no connection, no one link of association or resemblance between those skies and the work of any mortal hand but Turner's." This was one of the passages by which Turner admitted himself (to use his own phrase) "floored"; his pictures had been much praised, but he never before knew that they were distinguished by qualifications of such sublimity. In another place, Turner is said to use less positive colour than other artists. Certes a good deal of primitive colour must go to the formation of these divine hues. Of one of Turner's latter climacteric works—the "Napoleon"—it is said:—"In one of the most exquisite pieces of rock-truth ever put on canvas, the foreground of the 'Napoleon' in the Academy, 1842, this principle (a theory of weather-effects on rock) was beautifully exemplified in the complicated fractures of the upper angle just where it turned from the light, while the planes of the rock were varied only by the modulation they owed to the waves." Those who know Turner's method of working, know that such a picture as this "Napoleon" he would paint in its place in the Academy on a varnishing day; and the author of "English Painters" has the hardihood to accuse Claude of painting nature in his own studio. The above is another instance of that incomprehensible absurdity of description, which no human power could realise in painting, and no human intelligence can understand. The slave ship is pronounced as the noblest as to its sea that Turner ever painted. "Purple and blue, the lurid shadows of the hollow breakers, are cast upon the mist of the night, which gathers cold and low, advancing like the shadow of death upon the guilty ship, as it labours amid the lightning of the sea, its thin masts written upon the sky in lines of blood, girded with condemnation, in that fearful hue which signs the sky with horror, and mixes its flaming flood with the sunlight, and cast far along the desolate heave of the sepulchral waves, incarnadines the multitudinous sea." We remember perfectly this work; it was one of Turner's most successful extravagancies—unlike everything to which mortal eyes are accustomed, as well in form as in colour; one of those dim and unsatisfactory experiments on public taste, in which Turner indulged too much. The picture is, however, outdone by the "blood," "horror," and desolation of this description.

The author in handling our greatest painters, alternately chastises and coaxes, corrects and pats them on the back. Hunt (the water-colour painter) fails from over fidelity; Linnell, from over fulness; Creswick cannot draw a bough or a stone; Harding is, after Turner, the greatest master of foliage in Europe; Landseer, Callcott, and a hundred others may be said, as is said of Roberts, to have "their reputation based upon their defects," and in the first edition of the work (we know not whether the note is continued in other editions); MacIise is most unworthily spoken of—a circumstance which shows the extreme short-sightedness of the writer, for long before his senseless observations were

penned MacIise had bidden for a high niche in the temple of Fame. We cannot extract at greater length from "English Painters," but we trust that enough has been quoted to show the value of that criticism which assumes *ex cathedra* to dictate taste (and such taste) to the public. We know the qualifications of the "Author of English Painters;" we know how little he has attempted in serious Art: had he done more he had written less; he has studied Art only enough to place him under unwholesome excitement. Had he gone far enough to know what could and what could not be done in painting, even such a limited knowledge might have made him intelligible, though perhaps not less egotistical. We continually hear men who have studied assiduously for thirty years deploring the limited measure of their power, but this writer, with an experience which has not yet taught him how far Nature is approachable by Art, vaunts himself the only exponent of the phenomena of nature.

One more extract and we have done. In page 199 of the first volume (if we go on to the second we may lengthen this article far beyond the necessities of the case) it is said, "A single *dusty roll* of Turner's brush is more truly expressive of the infinity of foliage than the niggling of Hobbima could have rendered his canvas, if he had worked on it till doomsday," &c. &c. And again, "The artist who falls into extreme detail in drawing the human form is apt to become disgusting rather than pleasing. It is more agreeable that the general outline and soft hues of flesh should alone be given, than its hairs and veins and lines of intersection." How are we to reconcile an advocacy of what is called the "*dusty roll* of Turner's brush" with a panegyric on the minute manipulation of those young men calling themselves "Pre-Raphaelites," when again the minute drawing of the figure is reprobated, and the "niggling" of Hobbima condemned. This manner of painting will have its day, as it has had in Germany, but there is nothing that can be written by the "Author of English Painters" that will ever damage the broad principles of Art. In Art-literature we have seen all kinds of eccentricities, but they are harmless as far as the profession is concerned. Painting is rapidly advancing among us, but we learn from every page of its history that perfection is not to be attained in the direction of "Pre-Raphaelism."

THE VERNON GALLERY.

THE COUNCIL OF WAR AT COURTRAY.

L. Haghe, Painter. J. Godfrey, Engraver.
Size of the Picture, 3 ft. 2 in. by 2 ft. 6 in.

THE collection bequeathed to the country by Mr. Vernon contains but one *drawing*; that one, Mr. Haghe's "Hall of Courtray," however, well merits the position it now occupies among our national Art-treasures. It was purchased out of the gallery of the New Society of Water-Colour Painters, and was the first picture of importance contributed by the artist; the acquisition of it by its late owner is another among the many proofs of his taste and judgment.

Mr. Haghe is a native of Belgium, but he has now been resident many years in England, so as to become naturalised among us; his fine water-colour drawings, and his numerous lithographic works, are too well known to the lovers of Art to demand comment; in his peculiar department he is unrivalled, and when we recollect that he works with his *left* hand only, we are surprised at the minuteness, delicacy, and correctness of his architectural details.

His native country supplies Mr. Haghe with the subjects of his principal pictures. Courtray,

the *Cortoricum* of the Romans, is a town of some importance, situated about twenty-five miles south of Bruges; the modern town is of great antiquity, the castle and fortifications dating back nearly five hundred years. It was near Courtray that the Flemings, in 1302, led by John, Count of Namur, encountered and defeated the troops of France; the victors collected after the battle upwards of 4000 gilt spurs, from which circumstance the engagement was called the "Battle of Spurs." The town-hall, a portion of the interior of which is represented in the appended engraving, is a Gothic structure, and one of the finest buildings in the town.

Mr. Haghe's drawing exhibits one of two very elaborately carved chimney-pieces, of hard stone, which stand in the council room of the hall; they bear the date 1595, but are, in the artist's opinion, much older, and, as he informs us, "are almost the only perfect remains of the ancient edifice; if they did not share the general devastation during the revolutionary times of the last century, it was because some bookcases had been purposely placed before them, so as entirely to conceal them from observation."

Half the charm of this artist's pictures arises from the groups of figures he introduces; they thus become illustrations of historical facts, or, if not facts, what is closely allied to such. For example, the subject of this "Council of War" is a presumed meeting of the magistrates of the town, who, in the expectation of an attack, are discussing with the chiefs of the company of arquebusers the best mode of defence. From the costumes, we should judge the period to be about the latter part of the sixteenth century, when the Netherlands threw off the yoke of Spain.

In composition and in execution this is a picture of very high merit.

SCHOOL OF SCULPTURE AT SYDENHAM.

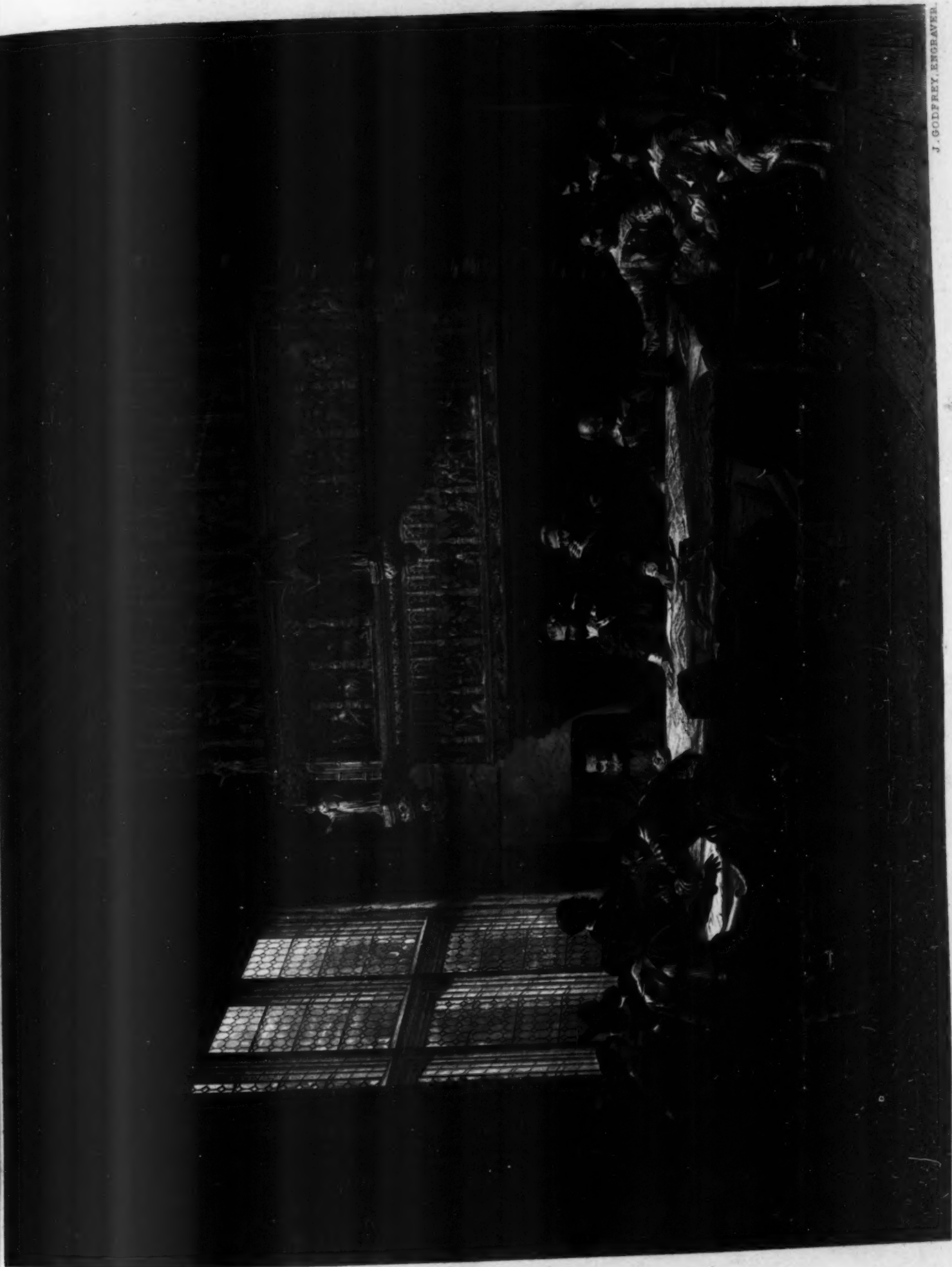
EGYPTIAN COURT AND NORTH TRANSEPT.

A notice of the collection of sculpture at Sydenham of the same nature as that we take of the current exhibitions of the day, would not be appropriate. The stores of this art within the Crystal Palace are of a character so universal that a just dissertation on them wanders over the whole province of the art. They afford a theme so wide as to supply texts for each department of sculptural doctrine, and in most cases to add or suggest the associated features of the sister arts. Such a collection of examples and elucidation of results of this enduring art has never before been afforded. It remained for the active, keen men of the Crystal Palace first to gather so complete a collection of the most abstract of the tangible arts. Surely this is an unexpected example of the old adage of "extremes meeting," and one that points to the great changes taking place in civilisation, and to the mutual approach in these islands of Art and the business quality. It has been said, as respects scientific discovery, that France has ever "found out," and we improved on what she found. Among our immediate neighbours, France certainly has been before us in the general association of Art with her every-day life. She found out long before we did, the amount of daily pleasure that is to be afforded by the association with what is ingenious, novel, beautiful, and inspiring in Art. England had regarded this with little attention in her glance across the channel; deeming these distant, shining coruscations of Art as but manifestations of constitutional levity. She has suffered for the light in which she held her neighbour, by being far behindhand in the race when she commenced it. It is some years however, now, since she awoke from her slumbers,

and she has already advanced with great rapidity in the path of Art-civilisation.

As regards sculpture, we must look for the reasons of this noble collection of specimens being one of the first great feats of this advance, not so much to a high appreciation of this art especially, in regard to those of painting and architecture, but to the greater facilities afforded by the nature of the art of sculpture, which have smoothed the way towards such an aggregation and representation of its works. Architecture is frequently so vast in its finest proportions, that even the airy halls of the Sydenham edifice cannot contain in their full effect, features of sufficient magnitude to represent it effectually, although they contain most valuable illustration as far as parts are concerned. Nothing but a visit to the buildings themselves, can give full satisfaction to him who desires to drink, in full, the wonders of the great architectural works of ancient and modern times. In painting, repetition, even by the artist himself sometimes, comes short of accomplishing the success of his original work. How much more probable is the failure, when the copy is the work of another. And engraving, elegant and ingenious, and admirable art as it is, altogether is unable, from want of colour, to convey the original glowing and delicious effect of a "fine picture." It is only the original pictures themselves that can represent themselves. Painting is an art that allows of no proxy. Great as the energies of the Crystal Palace have been, it cannot have been expected of it that it should be able to cover its walls with original Raffaellas, Titians, Vandycks, or Murillos, or with Wilkies and Etty's. It wisely therefore did not attempt any "little go," which is all that could have been effected in so limited a time, although the subject has not been lost sight of. But, as regards sculpture, there were facilities at hand for reproduction, in the accurate copies made by means of that useful substance, plaster of Paris; to which material the sculptor is deeply indebted for the facile mode it affords him of perpetuating his clay model, and of repeating his works in many copies.* In consequence, nearly all the

* NOTE ON THE MAKING OF PLASTER OF PARIS REPRODUCTIONS OF STATUES.—As this material has assisted so greatly in forming the attractions of the Crystal Palace, especially as regards sculpture, we append this note for the sake of our amateur readers, describing its use in the forming of the extensive collection of statues. This substance is made of gypsum, a kind of coarse alabaster, a natural production. It is met with in large quantities in the neighbourhood of Paris, and thence its usual name. It is burnt, and then becomes a fine white powder. This, on being mixed with water, unites easily, and is used generally about the consistency of thick cream. It sets shortly (in about five or six minutes) into a firm, compact, even, white mass, about as firm as hard chalk, at the same time throwing out a slight heat, but neither expanding nor contracting to any great amount—in fact, in good plaster, properly mixed by an experienced hand, to so small a degree as to be inappreciable. It is hand, to so small a degree as to be inappreciable. It is the above qualities that give it its great value in Art, and make it so applicable to the reproduction, in any numbers, of works of formative Art. In reproducing a marble statue in this material, lumps of the plaster in its soft state are put on to the statue one at a time so as in hardening to take an exact impression of as large a portion of the surface as can be done without "keying," as it is called, or holding on to the surface, as would evidently be the case if too large a portion were attempted to be impressed at one time. Each piece, when it is quite set or firm, is taken off and cut smooth at the edges with a sharp knife. It is then replaced in its position on the statue, and the next piece is made to it; and so on—perhaps about a dozen are required in this manner of a face. It is evident, however, from this process that a much greater number of pieces are required in intricate parts, as in an open hand, where each finger has to be represented on all sides, or in elaborate hair or drapery, than in the plainer and simpler portions of the surface. When a number of these small pieces have been made, a large piece is provided, which is called the "matrix," or mother mould, to hold the small pieces together when the mould is completed, and is being arranged to cast the future plaster figure. This matrix or outer mould is usually in few pieces.



L. HAGHE, PAINTER.

J. GODFREY, ENGRAVER.

THE COUNCIL OF WAR AT COURTRAY.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.
A FEET BY 6 IN.

LETTER, PUBLISHED FOR THE ENGRAVERS.

PRINTED BY S. VINTAGE.



works in the interior of the Crystal Palace are of this substance, from the

and to better effect this purpose, it is strengthened with iron bent of a fitting shape, which are painted or rosinced so as to prevent their rusting. In making all these pieces of the inner and outer mould, whether large or small, the surface against which it is placed, whether marble or plaster, is first well oiled, greased, soaped, or clay-matted, so as to prevent its adhering so close as not to come away. This process of what is called "safe" or "piece moulding," is one of considerable ingenuity. It requires a neat and precise hand, and considerable tact so as to make the largest possible inner pieces without their "keying" or catching under, or grasping too much, so that they will not come away or be freed from the surface—for the fewer pieces there are the better—and to make them that they may hold together firmly and surely, so as to reproduce a perfect form when what is called the casting takes place. We suppose the whole original figure now to be covered over, all the inner small pieces having been made, and the outer larger ones to keep these together to have been made over them. There is the figure, inside, almost as it was in the original block of marble; it is, however, about to be relieved from its bed by a far more facile process. It looks like a mummy-case which, however, when we remove we hope to see a figure of a more engaging aspect. It has a dim and normal similitude to a figure, as if it were one of the stones thrown behind by Deucalion and Pyrrha, and in the process of transformation to the new race of human beings with which Ovid gives that lonely couple the credit of re-peopleing the earth. To get the statue out of its investment, it is evidently requisite to act in exactly an opposite manner to what was done when it was put in, viz., as the larger outer pieces were applied last, so in removing them it is necessary to take them off first. As these are successively removed, they are laid down with their insides up; the small pieces which were immediately beneath them, which they cover and grasp, are then removed separately and fitted with their backs into the outer mould, so that the now upper surface is the surface which fitted the surface of the statue. Each of these large pieces of mould, and all their little ones beneath them, are thus removed in succession, so as to wholly free the figure: which, if the moulding has been carefully done, has received no injury whatever, and only requires a little fair water to restore it and its primitive purity. Each little piece which has touched the surface of the statue is now in turn oiled with boiled linseed oil, so as to prevent the liquid plaster, afterwards to be poured in in casting, from adhering to it, and then each is put again into its place. At this time are put in practice a variety of little contrivances with pegs, bits of brass wire, and string, for the purpose of holding together more compactly, during the casting, these little groups or families of little pieces, and the larger portions of the outer mould to which they belong. It is usual and best now to let the whole mould in great measure dry before casting within it, so as to prevent any parts of it from warping and bending, and to tie the whole mould up together very firmly with rope as it comes off the statue. In this condition it is best to allow it to dry thoroughly, so that the inner surface on which the oil has been placed may have time to harden in union with the oil. Thus the whole mould becomes harder and much lighter. The amount of water which enters into composition with the plaster will dry off in a moderately warm temperature in a short space of time, being generally about equal in weight to that of plaster employed, so that a moderate drying will deprive a mould or cast of nearly half its weight. When there is much haste required, however, the mould is frequently used to cast in at once, or long before it is dry; the result of which is, that although the first two or three casts made out of it may be equally good with those made out of a thoroughly dried one, the mould itself is apt to gradually deteriorate by the breaking off or rubbing of the finer portions, losing thus the most delicate and close impressions of the features and form.

We have up to this spoken in relation to the making of the mould; we now proceed to show how casts are made by means of it. The mould originally was all over the figure, most accurately fitting it in all parts; therefore the vacancy or space contained within the hollow mould which has been removed from the figure, and put together by itself, is now exactly of the same size and form and proportions as the statue. If this space therefore be filled up by any substance as plaster, which is poured in liquid and afterwards solidifies in the same shape, you will have clearly another statue like the first, so far as form is concerned, when the mould is removed. The mould may be again put together at once, the inner surface having been carefully greased with a mixture of sweet oil and lard, its hollow again filled up with plaster, forms another statue, and so you may proceed to make as many copies as desired until the mould is worn out or too defaced for reproduction, which it will become in time—as moulds grow old as well as other things. Although the mould had to be placed altogether and complete on the statue on which it was made, yet in its process the joinings of the outer mould were so arranged as to provide for casting the new figure, that is, for making the cast in several pieces, the arms, trunk, legs, and perhaps other portions, being cast in separate pieces and afterwards put together. In the case of a bust, however, it is usually all done in one. The various portions of the mould being so prepared and ready for casting, it is put together and firmly bound with ropes, wedges being driven in and between the ropes and the outer case of the mould, to keep the pieces yet more securely and tightly together; the mould is now ready for casting in. Large basins of plaster are mixed of the consistency of cream, and poured in in gradual succession; the pouring and managing of the first mixed portion being of the chief importance, for it should wholly run over and cover the inside surface of the

enormous twin colossi of the temple of Aboo-Simbel, which are in the north transept, to the most delicate copy of ancient or modern Art in statue or ornamental decoration. With attention and under cover, this material, though rather fragile, possesses very considerable durability; and, as far as the mere study of form is concerned, is capable of conveying as true instruction as the more beautiful marble, alabaster, or bronze, of which the originals may have been composed.

But we must not linger on the outside of the subject before us; but, with one or two remarks at the threshold, will pass on to the poetical and inspiring objects in the Art-halls, ancient and modern, Egyptian, Greek, Roman, Assyrian, Byzantine, Italian, &c., through which our duty and pleasure lead us. The arts of sculpture, architecture, and painting, and, we may add, of literature, were more closely united at their earlier, than they have been in later ages; as they often formed together

mould, and make a thin film over every portion of the intricacies of the inside, so as to form one even coat, which will be the surface of the cast and new figure when the mould is removed. For this the plaster, while liquid, is poured in and out several times, a thin layer adhering each time, and the mould itself is rolled about, each portion in turn being the lower, so as to use all means to cover the surface thoroughly. Before this first portion is thoroughly set, another portion is mixed and poured in so as to compact integrally with the first coat, and is poured in and out of the mould in the same manner, and the mould rolled about so as to make the thickness throughout pretty even: fresh portions are mixed and poured in until the coat of plaster in the inside becomes of a sufficient thickness to give the statue the requisite stability. In those parts which have to support the others, the coat of plaster is made thicker, as in the legs of an upright statue, which are generally made solid, and in them and the base are usually placed iron rosinced or painted as an additional support, which are introduced while pouring the plaster, and which firmly adhere to them. A sufficient time, probably a quarter of an hour or twenty minutes, are allowed after the last portion of the plaster is poured, for it to set and compact, and then the ropes are untied, and the outer case removed, and then the inner pieces, bit by bit, which are again placed, as before, in the portions of the outer mould, as part preparation for the making of a second copy. Notwithstanding the oiling and greasing of the inner surfaces of the mould, the now compacted cast is apt to adhere pretty tightly to them, and some sharp raps with the handle of the plasterer's knife, and some prying with the points of it, and sometimes serious pulling with the pliers on the brass wire introduced into the little pieces, are necessary to remove them from their places; this done, however, you have the pleasure of seeing the statue gradually develop itself, under these proceedings, in a very pleasing manner, exposing by degrees an even and pure white surface to the eye, accurately following all the deviations of the original statue, and coming out of its bed more perfectly than ever did fossil organic remains of bone or shell under the eager hammer of the ardent and delighted geologist. The separate pieces of the cast, arms, mask, &c., are then put together, by their junctions being hollowed out there, and filled with liquid plaster, and pressed together and held in their appropriate positions until the plaster sets, and all is firm. These junctions are also often further strengthened with iron inside, as in the other portions of the cast. The fixing these separate portions of the work; it almost requires an artist to superintend this, and plastermen, if they have not taken careful precautions as to ascertaining and marking the measurements of the original position, not unfrequently fail. These junctions, too, may often be detected by the experienced eye, even when most carefully done, as the new added plaster generally leaves a different shade of colour from the first. The same cause shows the value of the first film, in making the cast, being carefully and evenly run over every part, so that no imperfections have to be filled up afterwards. The little seams or marks which are noticed on some of the plaster casts, either wholly remaining or inefficiently removed, result from the surface lines of junction of the little pieces inside, which regulate the surface. If not very carefully removed, they are better left, as they injure the work less in appearance than their removal by an inexperienced hand. We hope we shall not be thought puerile, or to have performed a work of supererogation, in thus applying a few sentences to the process of reproducing works of sculpture in plaster. But, seeing the great advantage resulting to sculpture from the apt nature of the material, and its process of treatment under the hand of the plasterman, and considering, also, that the whole important collection of the copies of the ancient and modern works of celebrity in the collection have been made by this peculiar yet simple process, with which but a small portion of the public are acquainted, we have thought it of sufficient general interest to insert it here, as answering a very natural question the unlearned visitor might ask on being introduced to these wonders of Art. "But how are they made?" We have only told him how they are reproduced,—complex are the mental processes by which the originals were originally developed.

but one expression of worship and record of history. It is of present advantage to regard with respect these examples of unity and combination especially among the ancient arts of the architect, painter, and sculptor. Some styles of national Art, however, afford greater facilities than others for this triad brotherhood; and nothing can better elucidate both this and the advantage of combination in as far as it can be effected, than a contemplation of the effects produced in the collection and association of the three arts within the glass-walls at Sydenham. We would fain be as little discursive as possible from the special subject-matter before us, viz., the art of sculpture as there displayed, but trust we shall be excused for digressing occasionally into the provinces of the sister-arts, when their efforts and effects are so entwined with sculpture, as to make it impossible to disentangle them with justice to the theme, or without losing its thread and direction.

We may indulge in various speculations, but we do not know where Art began. Olden opinions fathered the child on Old Egypt; but not long ago the far East was the favourite habitat for its mysterious birth, and the recesses of India and the plains of China, with their self claims of enormous antiquity, were held to have cradled civilisation and Art in their remotest infancy. Since then speculation has come farther West, and Egyptian art appears to have regained its early character of the "oldest inhabitant." It is said that the oldest existent languages have all some qualities in common, which though not appearing to be directly borrowed from each other, yet give signs of a common origin, and as if some elder tongue of all—of whose sound we have lost all token, except what remains in the voices of its children, existed first and sole, far away back in the lapse of ages. This is an ethnological speculation, beyond our scope or powers, but wherever and whenever this first expression of thought in regulated language existed, and the arts of civilisation were in action, then no doubt houses were built, edifices sacred to divinity were erected, and the tangible arts of expression arose, and architecture, painting, sculpture, and the wild notes of music arose. Then came hieroglyphic writing, and afterwards the simpler modes of recording sounds, which now form the literary storehouses and exponents of thought, and the great propelling agents of the world. The present collection at Sydenham affords us a section applied to Indian or Chinese art, nor indeed are there remains extant there which appear to have historical claims to equal antiquity with some afforded us by Egypt.

That there is considerable outward resemblance between the early Egyptian and the Indian statues, is evidenced by the following remarkable fact. At the time of the occupation of Egypt by the French, a considerable detachment of our Indian army, chiefly composed of native Indians, or Sepoys, landed on the Red Sea coast, to co-operate with our other troops in Lower Egypt. In the course of their march when they arrived before the Egyptian temples, they fell down and worshipped, appearing at once to recognise, at least, a strong relationship between their own idols and the sculptures before them. Following the steps suggested by the arrangement at Sydenham, we enter to the left of the centre transept, the Egyptian Court, from the nave by an avenue of lions. We shall hardly pass them without notice, especially as they are old friends with a new com-

plexion. They are cast from a pair in the British Museum, and are among the finest specimens of that powerful yet vague mystery, which is the character of Egyptian sculpture. The pose of these works and general arrangement of their masses are just and true, and are probably more imposing from their incompleteness. They are embodied *thoughts* of a lion, and not lions as they are seen. There is nothing in their art to divert the mind from the unity of this impression. There are no points of elaboration on which criticism can alight and discuss, simply because there is no elaboration. Their vagueness of execution, combined with their repose and character, hints at more than it performs, and leaves free play to the imagination. The impression of these lions is, however, much more powerful when we see them in one colour, in the simplicity of their own native material in the British Museum—in their mutilated granite—than when they are tricked out in colour as in the Crystal Palace. We doubt not that the bristles of the archaeological Sanhedrim will be raised at what we may say, and that we shall horrify the conceptions of Messrs. Owen Jones and Bonomi, in stating the view in which their labours of reproduction present themselves to us: namely, that it is our proper duty as critics to accept all that is good in them, but cast away unsparingly what is bad, without any regard to how old it is, or how much it is bound up in their ideas with the style. Indeed we consider the opportunity afforded in the Crystal Palace of comparing all styles, their effects, means of producing them, their triumphs and their shortcomings *on the same level*—and of having all that is good or bad in them put before us, in the mode in which the researches of the conductors have impressed them as being that in which they were arranged and completed—as one of the chief, if not the chief advantage, as respects Art-progress, of their aggregation within easy distance of so many thousands of the people. As one example of our atrocity, we confess that the incomplete and broad masses of the original couchant lions in the British Museum, which arrest and feed the imagination by the very majesty of their vagueness, appear to us more complete in their incompleteness, than the bedecked copies in the Crystal Palace.

We care not what proofs are brought that the Egyptians so coloured these lions and the sphinxes in the North Transept; we hold to our motto, to select what is good, and to reject what appears bad in taste, and we think the paint on these works, if truly Egyptian, yet truly bad. An avenue of granite lions, each behind each across the desert, as irresistible guards of a royal approach, is a grand idea, and an avenue of mysterious monumental sphinxes perhaps not less impressive. But paint them, attempt to bring them more into the region of actuality, either as art or ornament, and their mysterious atmosphere is lost; they become barbaric monstrosities, and as out of harmony as Macbeth's visage painted with the colours of a clown in the circus! Moreover they are hardly (even without their holiday hues) suited for reproduction in this age and country except as illustrating the architectural and mental characteristics of bye-gone ages; and of teaching the people and the artist what has been, and therefore advancing the question of what should and should not be done now. And in this point of view the restorers have acted faithfully as respects works of this nature. It is to be doubted, however, if though rudely just, their masses would be found sufficiently

correct to bear the test of perfect completion, or whether they would not then be found to fall behind the lions by modern artists as Canova or Thorwaldsen, to which the Egyptian Hand-book compares and prefers them. It must be remembered that it is a far easier thing to sketch than to complete.

Probably the Egyptian works were frequently coloured as here presented, indeed the paintings in the tombs point in many cases to the details adopted, but we will claim a somewhat similar credit for *time* in this case, to what we accord it in the case of a picture by an old master, only to a greater degree, when we say time has enhanced the work by toning it down. Thus has time we submit toned down the Egyptian works with the best effect, leaving intact most that was good in them, and sweeping away the gaudy embellishments that were probably, after all that may be said for their authenticity, not the result of the original artist's own taste and feelings, but the produce of the barbarous, and uneducated and vicious predilections of the people—for no doubt there were people of very bad taste as well as good in those far-off days, and that they were proportionately obstinate as they are now! The Art of the Egyptians, like all other styles, was founded on Nature. As it happened, Nature again took its productions in hand as left from the hand of the artificer, and toned them down to the most impressive level. Will anyone for a moment deny that the effect of the four vast seated colossi (in the Crystal Palace there are but two of these) which exist in the rock-hewn facade of an ancient temple in Nubia, called by the Arabs Abou-Simbel, must be infinitely grander in their native rock colour, mutilated as they are, than painted up into the hot and glowing monstrosities which they appear in the North Transept, where they sit glowering and roasting as it were in the consciousness of the gaudy figure they present; their incompleteness of form being brought out by their terrific colour into a twin personification of an universal gout—head and neck, limbs, hands, and feet! These colossi, like the originals in Nubia, are sixty feet high; revised by Nature, in the vastness of their dimensions, and the unity of their colour, their vast and serene presence would, perhaps, fill their beholder with an awe that would almost excuse the divine respect paid to them of old, and this in spite of their proportions being Ethiopic and inferior to the purer Egyptian style. Certainly we have not seen them in Nubia, but as to their superior effect in one colour to what they now are we can speak, as we saw the gigantic twins in the Crystal Palace in progress in the white of the plaster of which they are made. This colour is far from being the most accordant for such vast works, the gray or dull red of stone or granite being far better; yet, with all this disadvantage, in the one white tint in which we saw them being built up, they possessed a grandeur of which we see no sign in their present condition.

The Egyptian works of Art are divided between the North Transept and the Egyptian Court, and it occurs strongly to us that the colouring used is amply exemplified by those contained by the Court; and that the collection could well afford to dispense with these unabashed tints on the portion that occupies the North Transept. It is worth the consideration of the directors whether they might not with great advantage curb the sincerity of archaeological enthusiasm, to the degree of allowing the colossi and the avenue of sphinxes

that lead up to them to appear in that material that best harmonises with their proportions, in that granite which the Egyptians themselves preferred, although they so often disguised it: we will answer for the far superior impression that would be made by them. The necessary arrangement of them by themselves, in consequence of their vast size, apart from the other portions of Egyptian art, affords direct facilities for this difference of treatment without dereliction of principle; the unity of effect of both portions will be undisturbed; it will also be worthy of the Crystal Palace to afford the public an opportunity of judging for themselves; all the more so as the verdict may be against their own notions.

In viewing these, and many other examples of human Egyptian sculptures in connection with the buildings with which they are associated, we may perceive that they partake of the nature of architectural main features, and though not "caryatid" or directly supporting masses, that, either seated or standing, they are of forms to act as buttresses to the walls against which they are placed. Such statues are equally associated in Egyptian art with built and rock-hewn temples and tombs, and equally with the inside and outside of these works, comparatively rarely occurring in the midst of plains, unassociated with any structure.

It is worthy of remark that the rock-hewn and built works of Egypt appear to have been mutually imitative. The excavated halls of the rock-hewn temple have frequently forms of transverse beams left in ceilings where no beams are required; and on the other hand the pyramids appear, by their form and solidity, and directly by their name, to have for their type the mountains on which the forefathers of Egypt may have erected their temples and excavated their tombs: the desire to worship in high places, and to associate sites of sepulture with those of religious observance, appearing to be instinctive. The obelisk, also, presents itself to a fanciful eye as an Art-imitation of the needle pinnacle of some mountainous range, and the monolithic cells found in Egypt and the large masses used in construction, appear emulous of nature's handiwork and solidity. Strong is the impulse of Art to simulate, and subtle are the boundaries that divide, in architecture, painting, sculpture, ornamentation, and music, the legitimate imitation of nature from that which is unnecessary, false, and inexpedient.

Pliny saw nothing to admire in the sculpture of the Egyptians: the general feeling now is very wide of this. It is true that their works in this art appear but half reclaimed from the stone, but there is a placid and enduring dignity about them that is mighty in its expression; and their monotonous and fixed forms harmonise perfectly with the massive works with which they are associated. Their art was much contracted to that of record, for their deities were drawn from their own early history, and thus the edifices of which they were a part illustrate the Egyptian union of the four Arts—literature, architecture, sculpture, and painting—all in one. This stamped each with special characteristics, and doubtless acted so as to check the further development of each.

The Egyptian representation of the human being was restricted by religion and precedent, which exercised a less stringent influence on the other architectural features. Much therefore as the power and repose in the best statues of Egyptian art are to be appreciated, the various massive columns

are more perfect as works of Art. Not so imitative necessarily as a representation of a human being, the column arrives at perfection at a point of art far short of that which is requisite to the representation of a living being, and does not require in the spectator that allowance or perhaps half-blind belief to make him thoroughly relish their conventional adaptations. However involved the question may be by much that is put forward as to architectural and ornamental treatment of natural objects, and although it requires very considerable judgment, taste, attention, and experience to produce harmonious Art-conventionalisms, it is far less difficult to stop short at any such halfway house than to proceed to the end of the journey, and to produce a thorough and complete imitation of a living object, human or animal, *unconventionalised* and yet harmonious to its situation. The Egyptian himself would never have stopped where he did in Art had it not been for the priestcraft which had idolised certain forms so as to make it desecration to depart from the original types. This, and the hereditary restrictions of professions, that enacted that the son was to be of the same calling as his father, contracted the range of original thought and improvement. This is far more evident, however, in the representation of his deities and kings; in his human representations than in other subjects. No one can regard the varied collection of columns and capitals brought together in the Egyptian Court without being charmed with their extreme beauty; in most cases with their justness of general proportion, and the funds of suggestion their details have ever been held to afford. Even on the columns however the colours appear too light in treatment, and too bright to harmonise with the massive form. A polished granite surface would present their proportions with far more dignity: in their formative effects there is much to learn, and in their colour to reject.

Viewing their buildings as works of sacred record, beside the separate statues and highly relieved figures of their divinities and kings with which they are decorated, the Egyptians, both in the exterior and interior, commonly left large spaces to be chiselled in very low relief with pictorial illustrative groups, and hieroglyphic characters. The style of this relief is appropriate to their architecture. It is cut out of a flat surface, the highest relieved parts not projecting beyond the level of the wall on which it occurs. The degree of relief is obtained by cutting in and sinking the edge of the subject below the surrounding flat surface, like the impression on a surface of wax. This sinking of the subject, and flatness and consequent protection of the relief, accords well with the durability which was the aim of the Egyptian in all his works; who in the vastness and solidity of his temples and tombs, and in the careful embalming of the dead bodies, *seems to have been engaged in a constant strife with death and change.* This mode of sculpturing reliefs had also these advantages, that it was the simplest and least troublesome mode of treating it, as it allowed the enrichment of sculptured subjects or of hieroglyphics to be wholly an after-thought, without any previous special arrangement for their situation, size, or degree of projection; neither did it disturb the simple character of the architecture, which dealt in large masses. Such reliefs do not cut up the effect of the surface on which they are worked, as reliefs projecting beyond the surface would; and they left its

general lines and masses intact. This is especially observable in the obelisk, the lanceolate and precise form of which would have been disturbed by any projection, whereas the sunk reliefs of hieroglyphic figures and letters which appear on its surfaces, enrich them most fitly, without in the least affecting their sharp outline and primitive simplicity.

Egyptian art is justly pointed out by the hand-book as divided into the early Egyptian, the Ethiopic and the later Egyptian. The chief examples in the collection—many of them unavoidably much reduced in scale—are from Dendera, the Ramseion at Thebes, the remains at Karnak, the Rock temples of Nubia, from Philæ, the pillars of Amunoph III., and the tomb of Benihasan. Considering the necessary restrictions on the production of so vast a style of architecture within the space to be afforded for the section in the Crystal Palace, Messrs. Jones and Bonomi have adequately performed their tasks and selected their examples.

In considering them, we perceive in the reliefs no attempt at perspective: the faces are all in profile, though it is to be remarked that the eyes are all front eyes, laid sidelong to the face so as to produce a peculiarly animal appearance. Many of the compositions of groups, and chariots, and representations of birds and beasts, are beautiful, and in style remind the student of the drawings on Etruscan vases, or the designs of our own Flaxman. The large Egyptian statues in the round or boldly relieved, illustrate the great effect to be produced in Art by abstract and serene repose of design and character, and thus are worthy of careful consideration as works of Art, apart from all historical associations. The special Hand-book, by the official artists above-named, with the historical additions of Mr. Sharpe, offers to the public, in a small compass, much valuable information. It does not lessen our appreciation of the conscientious spirit in which they have addressed themselves to the task, and the success they have achieved in the reproduction of ancient Egyptian art, and in placing their *résumé* before the public, that we cannot go with them in their unqualified admiration of all the conventionalities of figures and forms, and crude, garish colouring, in our ideas often ungraceful, inharmonious, and undignified. We quit the Egyptian department with the suggestion that an obelisk should be added to the collection, and also a small model of a pyramid (perhaps that of Cheops or Nef-chofo), with an illustration of the mode of construction, as described by Herodotus, and examined by Belzoni and others.*

EXHIBITION OF THE ART-UNION PRIZES.

THE collection of Art-Union prizes was exhibited privately on Saturday, the 5th of August, and on the Monday following the doors were opened to the public. The place of exhibition is, as usual, the rooms of the Society of British Artists. The number of prizes is one hundred and ninety-one—all pictures and drawings. There is no sculptural essay among them; a circumstance arising, of course, from the fact that our sculptors do not execute cabinet works. There is an extensive patronage in this country of small bronzes, and in order to supply the demand these are imported. We have no artists who devote themselves to this department: if there were, and they were gifted with any talent,

they would reap their reward. The number of water-colour drawings is thirty-four; all the others are pictures, and among the latter are a few works on possessing which we may congratulate the Art-Union prize-holders, for they are pictures which to be overlooked amid the many sales of this season is most extraordinary. The highest prize, 250*l.*, made acquisition of T. S. Cooper's picture from the Royal Academy, entitled "Common Fare." The subject, it may be remembered, is a donkey on a knoll, with an accompaniment of sheep. The price of the work was 350 guineas, the difference therefore was paid by the prizeholder. The prize of 200*l.* is "A Cabin in the Vineyard," by Uwins, selected from the Royal Academy; these two prizes were the only ones of their respective classes. The prizes of 150*l.* are entitled "Fishing Village on the Coast of Normandy," by J. Wilson, Jun., selected from the Royal Academy; and "Cader Idris, from a pool on the Mawddach," by Alfred W. Williams, selected from the National Institution. The prizes of 100*l.* are six in number, and they are "The Valley of the Usk, Crickhowell, the Penmyarth and Dharvole Mountains in the Distance," by J. Tennant; "A Pleasant Nook in North Wales," by H. Brittan Willis; "Game and Fruit," W. Duffield; "Effect of a Thunderstorm, Jersey Coast," J. Tennant; "On the Trent, near Castle Donnington, Leicestershire," J. C. Ward; and "Chiavara, on the Rivière di Levante," G. E. Hering. The highest prize selected from the Water-Colour exhibitions is of the value of 80*l.*, being "Mein Voglein," by Henry Warren; but a drawing of higher price was chosen in right of a prize of 25*l.*, it is "Val St. Nicolia, on the range of Mount Rosa," by T. M. Richardson, the price of which was 110*l.* In looking over these pictures we have to observe that many of them present an appearance very different from that they presented in the rooms from which they have been selected; some are much improved, others are scarcely so well shown. The catalogue commences with "The Entrance of Dover Harbour," 60*l.*, by J. Wilson, Jun.; to which next in order is a highly meritorious work by Hulme, "River Scene, North Wales," 50*l.*; a "Landscape," by H. W. B. Davis; "The Road through the Park," G. Chester, 50*l.*; "Jetty on the Dutch Coast," 80*l.*, by A. Montague; "A Bridge on the Cambrian," 40*l.*, H. J. Boddington; a charming section of tree scenery by Stark, "In Sussex," 25*l.*; works by Montague, Richards, and Bates; "A Rest by the Way," 80*l.*, Fred. Underhill; "Gipsies Leaving the Common," 60*l.*, E. Williams, Sen.; and others by Witherington, R.A., E. C. Williams; "Cattle Fording a Stream," 60*l.*, by A. W. Williams; and Lauder's charming picture from Tennyson, "The Lady of Shalott," which we are much surprised had not been sold at the private view of the National Institution; "The Decline of Day," 60*l.*, by A. Gilbert; "The Rosstrappe, Hartz Mountains," 80*l.*, J. Zeitter; "The Siesta," 80*l.*, C. Landseer, R.A.; "The Rocky Path of a Mountain Burn," by H. Jutsum, the price of which was 100*l.*, becoming by the addition of 20*l.* the property of an 80*l.* prizeholder; "Newark Abbey," F. W. Hulme, and others by J. Mogford, E. C. Williams, J. T. Peele, &c.; "Juliet," 60*l.*, E. Collins; "Isola dei Pescatori," 40*l.*, G. E. Hering; "A Blowing Day in the Downs," 60*l.*, W. A. Knell; "Muslin Worker," 40*l.*, E. J. Cobbett; "On the Sands at Barmouth, the mountains of Merionethshire in the distance," 60*l.*, Alfred Clint; "The Fall of the Sallanches in the Valais," 50*l.*, G. Stanfield; "Harvesting near Derwentwater, Cumberland," W. F. Witherington, R.A.; the price of this work was 70*l.*, but by the addition of 30*l.* it was acquired by a 40*l.* prizeholder: other works by G. Shalders, Harwood, Dearle, Vickers, Henley, Melby, G. Wells, W. J. Ferguson, Alexander Fussell, W. S. Rose, Bouvier, J. J. Hill, J. Noble, Thorpe, Hardy, Rolt, Clint, Egley, Auld, W. A. Smith, A. W. Cooper, and "Brecknock Beacons from the Craig," J. Tennant, price of the picture 50*l.*, amount of prize 40*l.*; "Fishing Boats off Shakspeare's Cliff, Dover," 60*l.*, J. Wilson, Jun.; "The Angler's favourite haunt," 40*l.*, G. A. Williams; "A Corner of the Studio," 50*l.*, J. D.

* To be continued.

Wingfield; "Llyn Givernen, looking towards Cader Idris, North Wales," 50*l.*; H. J. Boddington; "The Thames, near Pangbourne," 80*l.*; Sidney R. Percy; "Dr. Johnson at Cave's, the publisher's, Johnson too ragged to appear at Cave's Table has a plate of victuals sent him behind the screen," 42*l.*; H. Wallis, the amount of the prize was 50*l.*; "The Old Coach Road—Market Morning," 60*l.*; E. C. Williams; "The Brunette and the Blonde," 60*l.*; R. S. Lauder, R.S.A.; "Autumn in the Highlands—Gathering the Flocks," 60*l.*; H. Jutsum; "Subject from Florentine History," 80*l.*; George Wells; "Calm Evening on the Coast of North Wales," 60*l.*; A. Clint; "A Day out of Town," 40*l.*; J. D. Wingfield, and others by Hardwick, Gray, G. A. Williams, L. Dickinson, A. Montague, E. J. Cobbett, C. Dukes, J. Stark, F. W. Watts, J. Stirling, F. Underhill, J. Wilson, Jun., A. J. Lewis, J. Morgan, E. Cockburn, J. Stewart, W. S. Rose, S. Campbell, G. Cole, E. C. Williams, W. Shayer, J. T. Peele, C. Licste, A. F. Rolfe, J. Hardy, Jun., J. Henshall, J. V. De Fleury, J. O'Connor, G. Shalders, C. Richards, John Bell, W. Havell, W. Williams, Barbara Nasmyth; "The Lazy Herd—A Scene on the Conway," F. W. Hulme and H. B. Willis, the amount of the prize was 60*l.*, the price of the picture 100*l.*—we congratulate the possessor on his acquisition; "Greenwich Reach—Moonlight," 60*l.*; H. Pether; "Scene on the Dart, looking towards Dartmoor," 60*l.*; S. Hodges; "The Trosachs, Loch Katrine—Autumnal Evening," 80*l.*; G. F. Buchanan; "Scene on the Hereford Road, near Brecon, after the overflow of the Hondu, 1853," 40*l.*; J. Tennant; "Crickeath, Moel Guest, and other mountains," 40*l.*; Alfred Clint; "Market Folk," 60*l.*; James Peel; "Fruit, &c.," 50*l.*; W. Duffield; "The Thames, from the Green Meadows near Sonning," 40*l.*; H. J. Boddington; "Cottage Children Blowing Bubbles," 50*l.*; B. Williams; "Guasta Field, Maana dal, Norway," 40*l.*; W. West; "The New Suit," 60*l.*; H. H. Emmerson.

Of drawings selected from the Water-Colour Exhibitions, there are "Bridge of St. Maurice—Valley of the Rhone, Switzerland," 60*l.*; George Fripp; "Mein Voglein," 80*l.*; H. Warren; "In Glen Bain, near Inchnadamph, Sutherlandshire," 60*l.*; J. H. Mole; "The Mountains at the End of Loch Etive," 15*l.*; Copley Fielding; "Stirling Castle—Morning," 50*l.*; D. H. Mac Kewan; "The Decline of Day—Italy," 50*l.*; Charles Vacher; "Jedburgh Abbey, Roxburghshire," W. Bennett, amount of prize, 80*l.*, price of picture, 90*l.*; "Hastings from the Sea," 40*l.*; C. Bentley; "View over Menteith to the Highlands, near Stirling, &c.," 60*l.*; Copley Fielding; "A Roman Monk—Study of a Head," 50*l.*; Carl Haag; "Antwerp Cathedral," 40*l.*; S. Read; and other drawings by Stephanoff, Rowbotham, Woolnoth, Hicks, C. Varley, Lindsay, Pidgeon, Hardwick, Smith, Hartmann, Knight, Fahey, Miss M. Murray, T. S. Robins, T. M. Richardson, &c.

The prizes for the current year will be an impression of the plate of "A Water Party," besides a copy of a volume illustrative of "Childe Harold." The "Water Party" is a composition by J. J. Chalon, R.A., and is the best work we have ever seen by this artist: it is engraved by J. T. Willmore, A.R.A., in a manner to support the high reputation of this engraver. The illustrations of "Childe Harold" will be thirty in number; nine of them are exhibited in one frame, the designs being by Duncan, James Godwin, Gilbert, Wehnert, Holland, and Andeßl, and engraved by Linton, Dalziel, and Meason: the nine exhibited are works of the highest class. A copy of "Clytë," in the Townley Collection in the British Museum, was also exhibited: it is intended for reproduction in porcelain, as prizes in the next distribution; also an equestrian bronze statuette of the Queen, as Her Majesty appeared at the Camp at Chobham. It is the work of J. Thorneycroft, and five were allotted as prizes.

In this exhibition there are many excellent works, of which we have already spoken as they merit, but we are surprised that, considering the extensive purchases of this year, certain of them should have been suffered to hang so long unsold.

COLOSSAL MONUMENT TO SHAKSPEARE.

SCALE FOR PORTRAITURE IN SCULPTURE.

We saw first in the "Journal of the Society of Arts" that Signor Chardigni proposes the erection of a colossal statue, a hundred feet high, of Shakspeare. The Journal adds, "it is a subject of frequent remark by foreigners, that there is in this country no monument to Shakspeare." The idea of such a tribute has often been started among ourselves, and has as often fallen through, which indeed is no honour to us! It seems as if we did not really care so much about our great bard—the world's great bard—as we pretend to do; or is it that he stands so high that he needs no further memento? and that Sir Christopher Wren's memorial inscription in St. Paul's will apply to him in a broader sense, "Si monumentum queris, circumspecte,"—that is, in the hearts of all who have read his works. But this were not just, for why should Art alone be debarred from raising her voice in the general hymn of praise? It were appropriate that an artistic tribute should accompany the mental tributes that we are so constantly paying him. In the frequent engravings of his features,—in pictorial illustrations of his works,—and even here and there in sculptural tributes, we certainly see the desire to do him honour expressed, but we should not, and we hope, will not long, remain satisfied without an Art-tribute to our great bard on a scale and of a nature commensurate with the respect we bear him. Glad as we are ever to lay our small offering of praise before the shrine of our great poet, our present object is chiefly an artistic one, in alluding to the suggestion of Signor Chardigni. We take the opportunity of his proposal, to express our strong objection to such very colossal dimensions for portrait statues as those he suggests for the representation of Shakspeare. The class of statue to which such a scale is applicable, in strict taste, is that of *Symbolic* representation alone. We thus have no objection to the dimensions of the "Bavaria," nor should we to a statue of France, or of Britannia, a hundred feet high. Indeed, our own Flaxman proposed the erection of a statue of Britannia, two hundred feet high, on Greenwich hill. It was an appropriate idea. She would have been visible far away down the river; may be, on a clear day, as far as the "Nore," and would have justly seemed the protective Genius of the approach to London. To fill out this idea a dilated scale was requisite. Bavaria has her "Bavaria," the vast dimensions of which are also appropriate for the same reason: it represents a country, and is emblematic. This is agreeable to poetical justness and balance of ideas; as, if such creatures could exist, we suppose them of vast size. The hugest project on record is that of the sculptor of old, who proposed to Alexander to hew him a recumbent effigy out of Mount Athos, in whose right hand was to be a lake, and in whose left a city. But the proposal was not carried into effect. The proposer in the present case instances, besides the "Bavaria," the colossal statue of Peter the Great at St. Petersburg, which is more to the purpose, as it is a portrait-statue. This, however, is not so large as our own Wellington on the arch at Hyde Park Corner, and the result there is not encouraging. The only situation in which a very large statue of a mortal is allowable, is when some special reasons have caused its being chosen to afford an architectural or landscape feature at a great distance from the eye; and this is the sole excuse that can be made for the great dimensions of the equestrian statue of George III. at the end of the "Long Walk" at Windsor.

Nothing can be more expansive to our animal spirits, or perhaps to our finer appreciations of Nature and Art, than on a free, shiny, blowy April day, from the eminence on which the statue rests, to watch the big shadows from the "coursing clouds" dive down from the statue into the valley, and chase up the opposite eminence, throwing for an instant their great mantles of shadow far way over the regal

castle, and leaving it anon with its turrets standing out again in the clear sunshine.

As respects the statue of George, as seen in approaching it from the Castle, it is an important feature in the landscape, and forms a terminating point to the vista. To effect this at the distance required, large dimensions were necessary. Its special position is an excuse for its size, but a different subject would have evinced a better taste in selection. It should not have been a portrait-statue at all.

The best size for a portrait-statue is by no means the most colossal: it is rather that which, without appearing to outrage the possible human scale, dilates the impression. The appropriate scale, therefore, much depends on the situation in which it is to be placed, and its associated features of architecture: or of rocks, trees, and distance, if apart from buildings. If it is to be placed close to the eye, and especially in an interior, it should not much exceed seven feet, which in a statue only looks large life-size, and is the scale known as the ancient "heroic size." Accordingly as the work is placed higher and farther away from the eye, and in association with larger forms, the dimensions may be increased, in so far that the first and general impression upon the eye may not be that of enormous dimensions.

When a portrait-statue of a mortal is increased in any vast proportion, it leaves our sympathies behind! It is a monster instead of a man: instead of a great man, it becomes a small hill! and, in our opinion, loses grandeur. Good taste does not accept such a scale as appropriate for the portraiture of any mortal whatever. There is a natural feeling against such giants; the giant of the fairy tales and chivalric romances and poems, is a great monster, only created to be run through daintily under the fifth rib by some *preux* ladies' love of a knight!—from our childhood upwards, we have delighted to fancy the clang with which he came down at his own castle door, without one pitying thought on his fate!

As regards effort of the imagination, the idea of great size appears to us rather puerile than grand. It is as easy also to suppose a mile of altitude as a hundred or two hundred feet. That size is an element of grandeur there is no doubt, for what would the pyramids be a foot high! but it is only good and effective as other qualities are, when it is rightly applied; and too vast a scale is not appropriate to obtain a just or even the grandest effect in a portraiture.

The proposal suggests in addition the fitting up the inside of Shakspeare with various attractions, and the getting up within him, and the rising into his head, and the seeing all London through orifices which are to form the pupils of his eyes! This will be allowed to savour somewhat of the absurd. Is the tide of visitors to imitate in their movements the circulation of the tide of life. Are they to be accommodated with a circulating staircase and ascend by the carotid artery, and descend by the jugular vein! This scale and treatment has been already effected in the "Carlo Borromeo" in Italy. Signor Chardigni purposes to erect the statue in cast-iron. This material for very colossal statues is not now suggested for the first time; and more than one way has been proposed by which it might be protected from oxidation. Cast-iron was early proposed for a statue of great dimensions of "Industry" or "Civilisation;" both which subjects—as symbolic—are appropriate for treatment on a great scale, to be erected on the grounds at Sydenham, either as a centre of the great fountain, or in some other conspicuous situation in the grounds. We acknowledge the graceful compliment of a proposal from one not of our country to do honour to our bard; and we regret that it does not lie within our duty to approve of some of the features of the present one. We should be happy to add our small aid towards the execution of a worthy tribute to Shakspeare, whether of painting, sculpture, or architecture, or what would be better, perhaps—of all combined, but we should refrain from giving any weight we may possess towards the creation of a portrait-statue of such vast dimensions—a man mountain, or to speak in the vernacular of Lilliput, a "Quinbus Flestrin!"

ART IN POMPEII.

PHILOSOPHERS have said that no individual can exist without exerting some palpable influence on the world of which he is a member; if this be true of individual action merely, how much more true is it of the mental action with which some minds are most powerfully imbued, and which leave a lasting impression through all earthly time! We still have the Art-workmanship of the whole world present before us as our guide, to which constant new discoveries add their portion of interest, until the leading principles, the germ of action, the *thought* which formed the *motive power* of the Art of antiquity, is visible to our mental vision, and the master-spirit of the old world "being dead, yet speaks" in the creations of the men who lived in it. There is probably no more striking instance of the indestructibility of Art and its inborn power, than is offered to our view by the resuscitation of the long-buried cities of Herculaneum and Pompeii. They are one day crowded with inhabitants engaged in the busy scenes of life, or surrounded by the luxuries of home; their temples are filled with exquisite statues, their dwellings with paintings and all the luxuries of a refined life; a few hours pass, and the gay cities and joyous inhabitants are buried by an eruption of lava from Vesuvius, and the last record of their actions dies away in the pages of the younger Pliny. For more than sixteen hundred years the city of Pompeii was thus inhumed, and though after that time slightly noticed, it was really not properly excavated before the last century. Now, its ruined temples, theatres, houses and streets, see again the light of day, and the Art so long buried with its unfortunate inhabitants, again appeals to cultivated taste and asserts a high position. In reviewing the works of painting and sculpture discovered at Pompeii, we must always bear in mind the fact that this was but a second-rate city, and that we cannot here expect to find the luxuries or elevation of Art then visible in the capital; still, enough remains favourably to show the general taste in private and public life displayed by the Romans; and the resuscitation of these antique works have great and marked influence on modern art, which, in its decorative adjuncts, has often sought for inspiration of a refined kind in the relics of the long-buried city. Thus indestructible are the great imaginings of the artist, and thus, like the Egyptian grain, may they again fructify and replenish the world after ages have past; moulding the thought and guiding the hand of the workman of the present time, as they did that of the artisan of antiquity.

The preservation of Pompeii was more complete beneath the shower of stones and cinders of which Pliny speaks, than its fellow city, Herculaneum, which was buried in liquid lava; hence, the difficulty of clearing its ruins has been less, and, as this gradually goes on, we may ultimately hope to uncover the whole. Of the general aspect of its streets and buildings, our first engraving will give a very clear idea; it depicts the roadway of the great square in conjunction with the theatre near the modern road leading to the Torre dell' Annunziata. Our second engraving depicts the inner court of the Temple of Isis, which was one of the public buildings first exhumed. It is a small edifice; the Corinthian columns, where perfect, do not measure more than 10 feet in height. A very elegant marble figure of the goddess was found upon its pedestal, and the walls were richly decorated with painting and figures in raised stucco. To the left will be perceived the *Edicula* or shrine, shaped like the front of a temple, that covered the sacred well, to which worshippers descended by a flight of stone steps. The entire *façade* is decorated with paintings and figures in relief; in the centre is a vase, and on each side kneeling figures. This beautiful little temple is one of the most perfect of the Pom-

peian fances, and is altogether a favourable example of the excavation carried on there. It

is situated in close contiguity to the theatres. The fresco paintings which so richly and



abundantly decorate the walls of Pompeii, naturally suffer by exposure to the open air,



with its dews, rains, and frosts. Many have consequently been destroyed in this unfortunate way that were preserved beneath the ashes intact for so many centuries. This has induced the



removal of numbers to a place of greater safety, and in the Museum at Naples it may be hoped they will long be preserved to instruct the student and delight the Archaeologist. Our

third engraving is copied from a fresco thus removed, and is one of those hunting scenes not unfrequently adopted for mural decorations, and rendered poetic by the hunters being depicted as youthful genii, or Cupidons, actively engaged in the chase, or joining in the *mêlée* of wild beasts in semi-gladiatorial fashion.

The third of our views exhibits the present appearance of the Temple of Venus. It is placed close beside the Forum, and stands in an open area measuring 150 feet by 75. The columns of the temple are of the Corinthian order, fluted, and partly tinted with blue; those of the colonnade were originally Doric, and afterwards altered to the other style by the addition of tiles and stucco. The ascent to the *cella* of the temple was made by a flight of sixteen steps, which still vividly display the violent character of the natural phenomena that rendered terrible the last days of Pompeii. They are broken and dislocated by the earthquake which pre-



ceded the eruption of Vesuvius (which is seen in the background of our view), and this has also thrown the altar out of the proper level; its summit is however still black with the fire of the sacrifices which were offered to the goddess, and some of the ashes of the victim were upon it when it was first exhumed. The names of the *Quartumviri*, who erected it at their own expense, are engraved on its sides. The walls were covered with paintings in vivid colours, principally on black grounds: some, illustrated passages and incidents in Homer's immortal poems; others, scenes connected with the worship of Venus, as well as grotesques, landscapes, and what we should now term *genre* pictures.

The ability and spirit with which many of these grotesque paintings are conceived and executed may be well imagined by our copy of the "Satyr and Fawn," who are dancing *à-vis* with a fervour peculiar to the Bacchanalian orgies so glowingly described by the classic authors. The original is now preserved in the Museum at Naples.

In the edifice distinguished as the "House of Castor and Pollux," was discovered, in 1828, the painting of a chariot-race of Cupids, from which



we select two groups representing them driving *bigæ* drawn by goats | they may appear to us, and superior to modern ornamental wall-painting, and fawns. The race consists of three such *bigæ*; the *mêlée*, or starting and winning posts, being two groups of three poplars each; two other Cupidons acting as "clerks of the course." This subject forms the lower line of decoration under the remarkable picture of Achilles, at the court of Lycomedes, King of Scyros, seizing the sword, and again asserting the manhood he had thrown aside by the enervating influence of his sojourn there.

In reviewing these and other paintings at Pompeii, we must bear in mind the fact, that, however elegant and tasteful



we do not by any means see the best works of the artists of antiquity, who devoted themselves to this particular branch of Art; indeed, we have the testimony of contemporary writers to say that such is the case. Pompeii and Herculaneum were secondary cities in the great dominion of Rome, and though their relics exhibit so much to instruct and surprise us, these are but minor examples of the greatness of ancient Art among the nations of antiquity. Sculpture — the stone, the marble, and the brass — has, alone, survived the general wreck, and asserted its true greatness.

The engravings on our present page are the most remarkable of the artistic works of Pompeii, exhibiting as they do the power of delineating



ancient mythology and history. The story of one: Alexander's victory over Darius the other. with astonishment at Alexander, who transfixes Hercules and Telephus forms the subject of The Persian is seen in his quadriga, looking one of his satraps. This scene is executed in



mosaic, and formed part of the flooring of the "House of the Faun," and was discovered in October, 1841. It is a most remarkable work.

THE GREAT MASTERS OF ART.

No. XXX.—ALEXANDER FRANCIS DESPORTES.*

DESPORTES returned from his travels in Poland to resume the tasks more consonant with his taste than portrait-painting, and he once again occupied himself with subjects of the chase; Louis XIV. appointed him painter of the royal hunting establishment, and gave him apartments in the Louvre, with a pension. Whatever animals or birds of a rare or curious kind reached Versailles from foreign countries, Desportes was solicited to make pictures of them: he attended all the royal hunts on horseback for the purpose of observing the incidents that might occur during the chase, and of sketching the attitudes of the dogs and their movements, and whatever else he thought necessary for his object. After having thoroughly determined his composition he would repair to the royal kennel, sketch some of the handsomest

hounds of the pack, and then show the studies to the king, who would point out to the artist the animals by their respective names: these studies were principally drawn on tinted paper, the high lights being produced by white chalk, a style frequently adopted by artists of our own day; occasionally, however, they were made with a pen, and tinted with Indian ink. But inasmuch as very many of these sketches contained the elements of his pictures, he coloured them afterwards with great care.

The artist who has the honour of being patronised by royalty is, in France, considered to be eligible for academical honours; and, accordingly, Desportes was admitted into the Royal Academy of the Fine Arts in Paris, in 1699, at the age of thirty-one; at least, so says M. Charles Blanc, in the work to which we have previously referred, and from which we extract this memoir. But there is evidently an error either of date or age, for if Desportes was born in 1661, and elected into the Academy in 1699, he must then have

been thirty-eight years old. His "reception picture," on his election, was a very fine one; it represents the artist himself as a hunter,—a character ingeniously selected to exhibit the versatility of his talents. Near him is a noble pointer with his head upturned to his master, as if to reciprocate his attention: at the feet of the hunter lie a quantity of game, hares, partridges, and mallards, painted with much delicacy and truth, but in subordination to the principal figure, who, with one hand resting on his fowling-piece, is caressing his dog with the other.

The life of this painter, like that of most other artists, offers but little for the biographer to narrate; neither does the department of the arts which he practised afford much room for criticism and comment. Yet the number of his works was immense, for during a period of sixty years he laboured incessantly at the easel, on walls, doors, and panels. In conjunction with Claude Aubran, he decorated the château of



Anet, the menagerie of Versailles, and the palaces of Fontainebleau, Meudon, Marly, and la Muette. He was commissioned in 1735 to execute eight large pictures for the tapestry works of the Gobelins, and he also executed about the same time five important paintings for Compiègne, among which may be reckoned one of his *chefs-d'œuvre*, "The Stag at Bay." Nor was it, according to D'Argenville, in France only that he laboured so industriously and successfully, for that writer tells us, although the information is not seconded by any authority, nor are we aware of the existence of any of Desportes' pictures in England, that he came over to this country in the suite of the Duke d'Aumont, ambassador from the Court of France, and that while here he painted several pictures, among them a series representing "The Seasons." M. Charles Blanc repeats the statement of M. d'Argenville, but, we suspect, only from what the latter writer asserts, and says that his paintings were seen everywhere, in London, in

* Continued from p. 242.

Poland, at Munich, Vienna, Turin, and that very recently M. Viardot discovered some in the imperial palace of the Hermitage at St. Petersburg. That they exist in all these places but the first, there is little doubt; there may be some possibly in England, but if so, they cannot be in any gallery of repute. Dr. Waagen in his comprehensive work, "The Art Treasures of Great Britain," noticed in the last number of the *Art-Journal*, and in which is a complete index to every collection of importance, does not even mention the name of this artist.

Desportes died in 1743, at the advanced age of eighty-two years, working almost to the end of his life with the ardour of his younger days; thus presenting a similar example of faculties unimpaired by age and laborious exertion, to that furnished in the present day by the venerable James Ward, R.A., and the coincidence is rather singular that both of these octogenarian artists are animal painters. De Fontaine called Desportes the "Nestor" of painting.

It might not unnaturally be presumed, from

the character of the period in which he lived, and more especially from the courtly influences of those with whom the art he loved and practised brought him into connection, that the private life of Desportes would have been more or less tainted with the unwholesome social atmosphere which surrounded him: but this was far from the case. Married at the age of thirty, he always bore the character of a man of strict and irreproachable conduct; his disposition was amiable, his temper lively, his habits simple. The expression of his face is that of a good-humoured person, with the air of one who has mingled in the best society, and caught its easy and affable manners. But he was lofty and repellent when occasion required it, and knew how to resent folly and impertinence when obtrusive. A man of more wealth than of wit and wisdom was once boasting of his riches in a way that greatly offended the artist, who replied to his observations,—“Sir, I could be what you are whenever I please, yet you could never be what I am.”

There was another French artist, John Baptist

Oudry, who painted the same class of subjects as Desportes, and was cotemporary with him during the latter days of his life. Oudry died in 1755, and as his pictures have not unfrequently been set up in rivalry with those of Desportes, a few words respecting them will not be out of place. It is not easy at first to distinguish the works of these two painters; not however because they both represented similar subjects, for you may set two or half-a-dozen artists down to the same model or landscape, and each will produce a different work, varying according to the view each takes of it, to his feeling, his taste, and the style he has adopted for his own; but Oudry and Desportes had been educated in one school, though not under one master; the former acquired the principles of his art from a fellow-countryman, Nicholas de Largillière, settled in Antwerp, and the latter, as we have seen, from a pupil of Snyders; thus both had imbibed the

principles of the Flemish school, and carried them into their own practice. Still, a close examination of their works will enable the student to discover a difference between them; the style of Desportes is free and unconventional; he studied nature, and painted it as if by instinct; he exhibits more of grace than of deep knowledge and thought; that of Oudry, on the contrary, is the style of an able and well-taught artist, of one who thoroughly knows all the resources of his art, the effect to be produced by a skilful management of *chiar-oscuro*, and the power of grouping his figures to create unity and harmony, according to the academical rules which he had learned. Desportes is a *dashing* painter, as we sometimes call the artist who aims at producing striking effects with comparatively little labour, and as a colourist, he preserved in a far greater degree than Oudry the traces of his Flemish teaching; he is fresher, more

brilliant and transparent; it is this last-mentioned quality that causes his pictures to seem more highly-finished than they really are. The colouring of Oudry is often dull, leaden, and monotonous.

Perhaps, also, Oudry possessed those general qualities of a good painter in which Desportes was deficient; he knew, better than his predecessor, how to arrange an imposing scene, or in technical language, was more skilful in composition, and understood how to elevate the character—like our own Landseer, only in a far inferior degree—of the object he represented. But then again, the pictures of Desportes have a charm peculiar to themselves, in the elegant, graceful, and *elastic* forms of his dogs, and in the delicacy and liveliness of his birds. There are in the Louvre two pictures of fighting cocks, by these artists respectively. Oudry has placed the combatants with more skill than the other:



one of the birds has been thrown on its back by its rival, but he is yet endeavouring to tear him with his strong talons; the plumage of this bird is most brilliantly painted, and the motion of its wings, of which one is elevated in a pyramidal form, is really grand. These qualities are wanting in the picture by Desportes, who seems to have been unable to give to his combatants an equal degree of fierce courage both in the victor and the vanquished; as a compensation, however, for what his work lacks in this respect, he has introduced a number of fowls as spectators of his *passage des armes* by their feathered companions, which add greatly to the interest of the scene. These two pictures may be adapted as examples of the styles of these respective painters.

Art, such as Desportes and his compeers practised, could scarcely be expected to survive the popularity of what it represented; it is not an Art for all time; the works of Snyders, and

of other distinguished masters of the schools of the Low Countries, are now, except those of Rubens, held in comparatively small estimation; moreover, the chase is not the favourite amusement in France that it was when Louis Quatorze sat on the throne, and threw off the cares of government while he followed the hounds; Desportes, therefore, is now little thought of or cared for, and his pictures, clever as they are, have little pecuniary value. But if we go back to the period when he lived, we can readily conceive what importance was attached to such productions as his—works which, exhibited as they were on the walls at the entrance of the chateau of Muetto, on the staircase of Meudon, and in the vestibule of Compiègne, recalled those pleasant scenes in which king and courtiers, lords and ladies, the flower of the ancient noblesse of France, joined with equal spirit and pleasure. But in the present day what exercise of the imagination

does it not require to see the wild boar, the deer, and the dogs with the same eyes that Louis and his attendant hunters saw them. In contemplating the works of Desportes, we are at once carried back to the period when he lived; and yet how much of the *prestige* of such a painter is lost, when his pictures are detached from the walls which they first decorated, and from the manners and habits of the people they reflect. "Ranged as they are in vast galleries," says M. Blanc, "where they are preserved on account of their excellence, or for our pleasure, the paintings of some of our masters resemble those heathen deities to whom the Pantheon of Rome was opened, and who, having once entered the temple, sacrificed then their own especial altars, their worship, and their immediate followers, and become only a portion of the multitude of divinities whom the people knew not, or worshipped with comparative indifference, because they did not understand them."

RENAISSANCE ORNAMENT.*

EVERY visitor to the Museum of Practical Art, whose taste would lead him to notice such objects, must have been attracted by the series



of ancient, mediæval, and Renaissance ornamental casts, in plaster, collected by, and arranged on the walls of Marlborough House under the

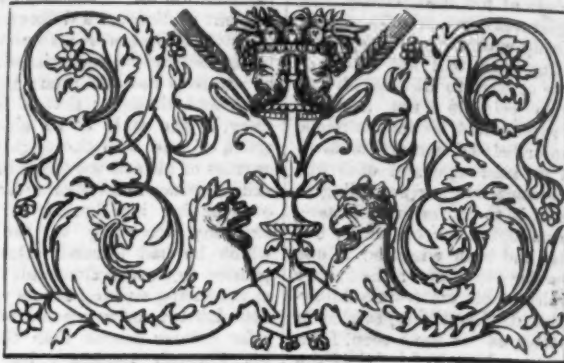


superintendence of, Mr. R. N. Wornum, keeper of the museum. The series of Renaissance casts have been copied from the best examples to be

* CATALOGUE OF ORNAMENTAL CASTS OF THE RENAISSANCE STYLES; BEING PART OF THE COLLECTIONS OF THE DEPARTMENT OF SCIENCE AND ART. By R. N. WORNUM, Keeper. With illustrations on Wood, Engraved by the Female Students of the Wood-Engraving Class. Published by Authority. LONGMAN & Co., London.

found in Italy, chiefly from Brescia and Venice; but, in order to render them matters of instruc-

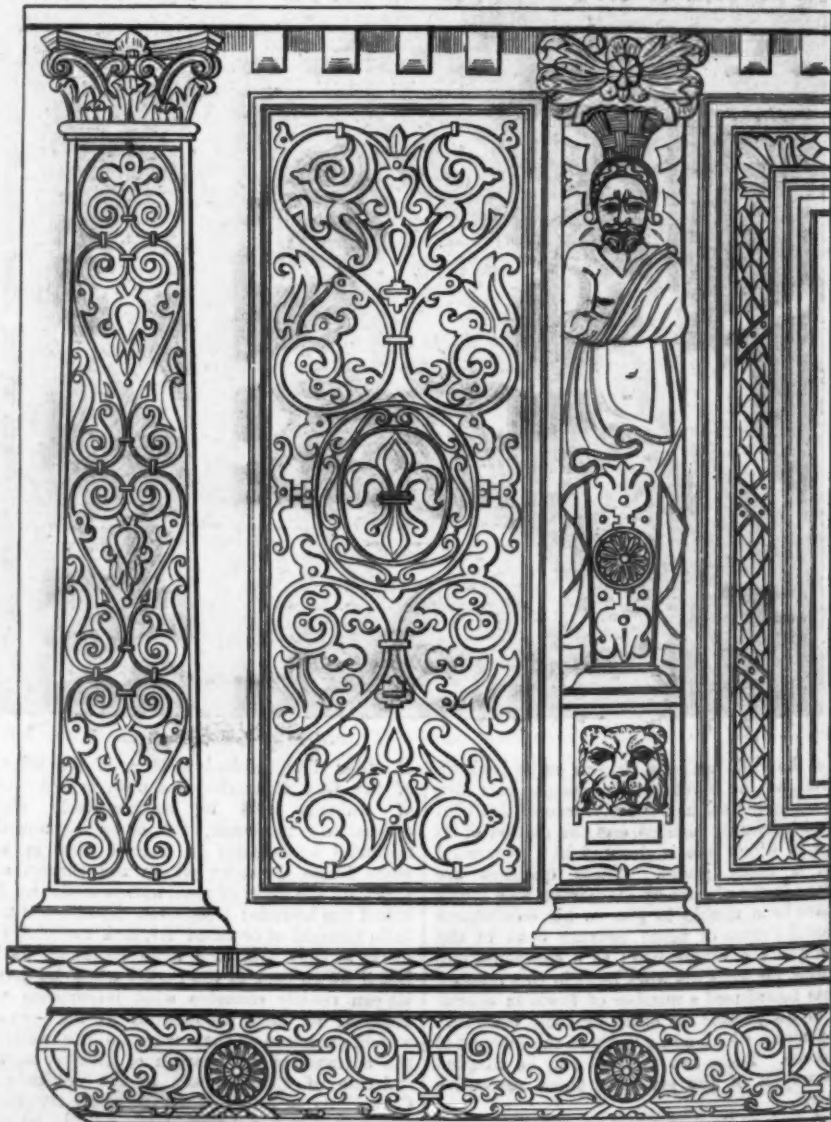
tion to the student, as well as objects of interest, Mr. Wornum has prepared a catalogue, contain-



ing a vast amount of descriptive information, relating to the edifices from which they are



taken, and the artists engaged upon them; and the catalogue is enriched with a large number



of well-executed engravings of the objects. In our inability to do more than give a few examples every way it is well done; we can only regret of the illustrations, having had permission to

make a selection from the wood-blocks used in the work. The characteristics of these Renaissance styles, ranging



H. M. SPARKING. DEL. 50

between the fourteenth and sixteenth centuries, and, with some varieties, to the seventeenth century, are brought



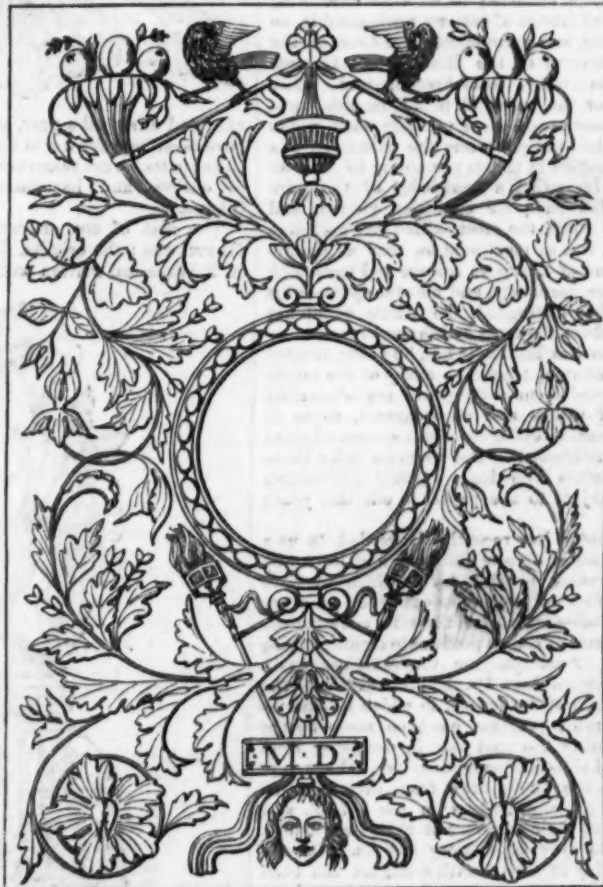
forward in all their diversity, for Mr. Wornum, as well as every other student of ornamental Art, divides the Renais-

sance, properly a general term, into the several periods of the Tre-cento, the Quatre-



Author. 11

cento, the Henri-Quatre, the Elizabethan, the Cinque-cento—its perfect form—and the



Louis Quatorze. The ornamentist will find Mr. Wornum's catalogue a most useful



book of reference to advance his studies, and the visitor an instructive guide.

THE MADRAS SCHOOL OF ARTS.

THE School of Industrial Arts at Madras, established by Dr. Hunter, has on several occasions been referred to in the pages of the *Art-Journal*; during the last year we noticed it at considerable length in two separate papers, giving its history from its infancy, showing how it has flourished under the energetic and laborious exertions of its founder, and his able coadjutors, and stating what means are now being used for educating the natives of that distant part of our colonial possessions in the various branches. We have in this history a notable example of what may be accomplished by the earnest endeavours of a single individual to work out a system of instruction amid difficulties that seemed almost insuperable; for, as was observed in one of our former papers, in the Indian schools "the masters and pupils are of different races, and speak different languages. Instead of possessing the best apparatus and materials, the great object of the teacher has been to develop the resources of the country, and to find substitutes in indigenous productions for the expensive machinery and materials used in Europe. The difficulties of such an undertaking will be readily understood by those accustomed to study with all the aids afforded by European skill and science."

It has often occurred to us when examining the beautiful fabrics of eastern workmanship, so rich, glowing, and harmonious in colour, or the delicate carvings of the Hindoo and Chinese sculptor in ivory, sandal-wood, and other materials, or the beautiful inlaid manufactures of Japan, how much more valuable such works would be, had the producers the advantage of a sound education in things pertaining to Art; an education imparting a knowledge of the principles which have for centuries guided, and which still guide, the most skilled Art-workmen of Europe, less as manipulators than as designers: a union of European science and taste with the patience, ingenuity, and natural aptitude for learning that distinguish the Asiatic, could not fail to produce the most satisfactory results.

The school at Madras is not, however, limited to mere initiatory teaching; many of the pupils are instructed in modelling, and manufacturing articles of utility and of ornament, so as to exhibit practical evidence of the system adopted in the establishment. But we must refer those of our readers who desire further information on the subject to the papers in our last year's volume.

Dr. Hunter has recently forwarded to us a few sketches of objects designed and drawn by some of these pupils; from which we have selected four to engrave as examples, in every way creditable, of native taste in adapting the natural forms of Indian produce to manufacturing purposes. Accompanying the sketches was a communication from Dr. Hunter relative to the present state of the school, in which he says:—"Considerable progress has been made by the pupils during the past year in designing from plants and objects of natural history. The system of making the pupils draw from casts of actual plants, fruit, and flowers in the school, and design from their drawings at their own homes, has led to very satisfactory results. On the first Monday of each month a subject has been proposed for competition, and prizes have been awarded for the best designs executed during the previous month. Each pupil has paid four annas (or 6d.) a month for the privilege of competing for the prizes. This sum, with twenty rupees from private contribution, has been set aside to pay the masters, and to divide into prizes of three, five, seven, and ten rupees. The number of designs has varied from 60 to 140 in a month, a few of the pupils having forwarded six or seven different designs at a time. In this way a very large collection of good workable patterns has been formed, and will shortly be forwarded to government for submission to the honourable the court of directors, who have expressed a desire to be kept informed of the progress made by the pupils in this school. The different subjects which have been proposed for competition have been ornamental bells, bronze

paper-weights, silver or porcelain muffineers, for salt or pepper, patterns for ladies' collars and cuffs, carved picture-frames (some of these have been executed in the school), native patterns for weaving, basket-work, inlaying, and carving; of these the most original and successful have been the designs for bells, carved picture-frames, and native patterns. About 2000 patterns have been



executed during the year, and copies of the best have been kept for use in the school. The purely native patterns are remarkable for clear precision of outline, and harmonious arrangement of colours."

The first of our engravings is a design for a MUFFINEER; the original drawing has the name A. Rajahgopaul written on it; it is quite evident



that in this, no less than in the other designs, the artists have had their eyes upon European models, possibly some of the subjects which have appeared in the pages of the *Art-Journal*; they have, however, applied their observation to a profitable purpose; the group of leaves and

flowers that form the base of the muffineer is most artistically arranged. The second engraving represents a HANDBELL, drawn by T. Chengulvaray; the lower part of this seems to have



been suggested by the leaves of the primrose, the handle by the leaves and flowers of the convolvulus. The third design, for a MUFFINEER,



by A. Rajahgopaul, has more of an Asiatic character, and is consequently more novel; it is fanciful, but not deficient in taste. The last subject, a HANDBELL, designed by T. Chengulvaray, and drawn by B. Soobramanyum, is an elaborate arrangement of floriated ornament.

CHEMISTRY AS APPLIED TO THE FINE ARTS.

BY DR. SOOFFER.

LATE PROFESSOR OF CHEMISTRY AT THE ALDERGATE SCHOOL OF MEDICINE.

NO. II.—ON THE PIGMENTARY AND TINCTORIAL MATTERS OF THE ANCIENTS.*

HAVING in my last communication taken leave of the tinctorial arts, as prosecuted by the ancient Greeks and Romans, I shall now furnish the reader with a slight sketch of the same amongst certain Oriental nations by whom they were far more elaborated; but, as a preliminary to this, it will be well to indicate that the progress arrived at by any race of people in the tinctorial arts does not admit of being justly estimated without making simultaneous reference to the tissues employed. Now the only tissues submitted by the ancient Greeks and Romans to the operation of dyeing were of wool; cotton was altogether unknown to them; silk almost unknown before the era of Augustus. As concerns linen, an ungracious recipient of dye-stuffs under the best of circumstances, the Greeks and Romans do not seem at any time to have attempted the problem of dyeing or printing it. Not so in China, Persia, and Hindostan, amongst the races of which the various operations of calico-printing seem to have been prosecuted from times of very remote antiquity. On this occasion it would be out of place to lay before the reader an accumulation of evidence confirmatory of this point. Suffice it to say there can be no doubt that the manufacture of figured chintzes was known to the Persians and Hindoos so early at least as the conquests of Alexander. An interesting question now arises: how, by what variety of the calico-printing operation, were these ancient figured chintzes made? Were the figures merely stamped on after the manner of printing types, or woodcut blocks, each having been previously charged with its own specific colour; or were the ingenious Persians and Hindoos of antiquity acquainted with the use of mordants, by aid of which a piece of calico dyed with one preliminary colour, or mordanted with various agents, is made to assume other local tints through the operation of chemical baths? Concerning this interesting subject there would seem to be no direct testimony, but collateral circumstances lead to the belief that the processes followed in generating these patterns were analogous with those at present followed under the denomination of *printing* and *resisting*. Such was the condition of this art amongst the Persians and Hindoos. The ancient Egyptians would seem to have made a still greater advance, if we rightly understand a certain passage in Pliny. They seem to have been aware of the use of mordants.

Here, at this point, it will be necessary to diverge for a time from the subject of ancient tinctorial art, in order to render the important statement of Pliny just adverted to intelligible. I will, then, with all due brevity, enumerate the various classes of operations on which the modern art of calico printing depends, which, being considered, the reader will be in the condition to appreciate the remarks of Pliny. The term *calico-printing*, then, as the process is commonly denominated, conveys but a very inadequate idea of the means by which the ultimate result is gained, although sufficiently indicative of the nature of the art during the earlier periods of its history. *Printing* is still one of the methods by means of which the figured results are ob-

tained, but there are others quite as important, and infinitely more ingenious. They may be summed up as *discharging*, *resisting*, and *mordanting*. These three together, with the direct operation of printing, include the resources which the modern calico-printer has at his command. To begin with printing, it is the operation which would naturally have presented itself to the mind of a workman. In its simplest form, namely, block printing, it probably differs very little, if at all, from the process adopted in Persia, China, and Hindostan, from periods beyond all historical record. Block-printing is as follows:—The figured patterns to be impressed are carved on pear, cherry, or some other soft wood; they are then charged with pigmentary matter by contact with a pad, just as printing types are charged with their ink, and now, being firmly pressed against the blank tissue, a coloured impress, corresponding with the carved block, necessarily results. By repetition of the process on consecutive portions of white texture, a series of patterns will result over any desired length of surface, the operator taking care that no white interstices remain, and that no two consecutive patterns overlap each other, either of which contingencies would mar the intended effect. Whether the coloured pattern thus impressed shall be permanent, or otherwise, will depend entirely on the question, whether the colouring-matter employed be positive or adjective; if the former, then the imprint is permanently fixed; if the latter, then the concomitant agency of a mordant, a "*fixative*" mordant, will be necessary. In the preceding article I have described to such an extent the nature of substantive and of adjective colours, that all remaining to be stated here, in connection with that subject, is to the effect, that printings being only topical dyeings, the circumstances relative to mordants possessing an agency on them, also hold good as concerns the other. Although the final result of calico-printing is usually a pattern indelibly fixed, nevertheless this is not invariably the case. There are certain colours so intractable in their nature, that not all the resources of chemistry and mechanics have been able to achieve their permanent fixation. Ultramarine is of this kind. No sooner was the process discovered of making ultramarine artificially than tissue painters longed to add this beautiful material to their repertoire. A pigment so beautiful could not be allowed to exist without contributing its aid to the ornamentation of ladies' dresses; but how to use it was the question. Neither by agency of mordant (using the term in its common acceptation), nor by its own inherent powers, could it be made to attach; hence the experiment was suggested, of *sticking* it to the tissue by means of an adhesive substance, in such manner as to constitute a pattern. Gum-water was at first employed, but certain disadvantages attended its use. Neither was the material found to be inexpensive, nor very easily applied; consequently, a substitute had to be thought of. This substitute the reader would scarcely guess, let him think as long as he might please. It is no less than cheese dissolved in hartshorn. Thus, for once, has this very useful, but not very æsthetic body, contributed to advance a section of the Fine Arts. As concerns the mechanical appliances now and formerly employed in the operation of calico-printing, this is scarcely the fitting opportunity to specify them in detail. It may be well to remark, however, that the operation just described, in which wooden blocks are the medium of transfer, is techni-

cally denominated *block-printing*, as contradistinguished to the process of imparting patterns by the pressure of metallic cylinders, worked by machinery, and therefore denominated *machine-printing*. Those persons who are familiar with the process of typographical printing and its immediate accessories, will recognise in the calico block-printing operation, the exact analogies to woodcut impressions on paper; that is to say, the pattern is developed by those portions of the block which stand out in relief. The cylinders used in machine-printing may either be constructed on this principle, or on the exact reverse; in which latter case they present an exact analogy to copper, or steel-plate impressions on paper. It needs scarcely be indicated that one block can only correspond to one colour; hence, when several tints appear on one pattern, these must severally have been produced by a corresponding number of blocks, or by some of the indirect processes presently to be described. The chromatic powers of that wonderful combination of cylinders and accessories, commonly known as the calico-printing machine, are far greater. By means of certain contrivances, this is frequently complex in form; although simple in action, several colours admit of being printed at the same time. I believe the greatest number of colours that any one machine has ever succeeded in imparting simultaneously is eight; but though this feat has been accomplished, the result is altogether exceptional: when colours in greater number than two or three are required, they are usually developed not by means of impressions, but through the indirect agency of resists, discharges, and alternative mordants. Of these, I shall first describe what is meant by a resist. The theory of resists is exceedingly simple, and admits of ready illustration as follows. Let us assume the presence of some self-fixative (substantive) colour, such for example as indigo, reduced to the necessary degree of solubility. If a cotton tissue be dipped and soaked in an indigo bath, and then removed, it becomes dyed—dyed uniformly, that is to say in such manner that the appellation *calico printing* would be ill applied. But now suppose that the same tissue before immersion had been partly covered with gum or other body of equivalent character through which the dyeing fluid could not penetrate; then, under these altered conditions it follows clearly enough that instead of complete homogenous colouring of the tissue, all those portions of it which might have been smeared with wax would have remained white, and thus under the circumstances mentioned, wax would have justly merited the appellation of a *resist*. This operation of printing by resist was known to Asiatic nations at periods of very remote antiquity, and the resisting material we are told was wax. At the present time wax is no longer used, being somewhat expensive, and not easy in application. Gummy and amylaceous bodies have taken its place, but nevertheless the general principles on which the application is founded remains the same. The process of discharge has now to be cursorily described. As block printing may be described as the operation of *local dyeing*, so the discharge process may be said to be an operation of *local bleaching*; the desired localisation being effected by various means. In order to illustrate the nature of printing (falsely so called) by discharge, let the reader picture to himself a tissue dyed of some uniform colour, that colour being removable by direct contact with some bleaching agent. Now it follows from a consideration of these premises that

* Continued from page 217.

if by any contrivance the bleaching agent can be made to come in contact with some portion of the tissue, only leaving others untouched, a pattern will ensue. This is the principle of the discharge operation, and it only remains to find some means of accomplishing the desired localisation. One of the simplest is that employed in the manufacture of bandanna handkerchiefs. The bandanna pattern consists of a series of white spots, ornamentally arranged upon a coloured (usually red) ground. In Hindostan, handkerchiefs of this kind had long been made, the pattern in this case being the result most probably of resist work. When British cotton-printers turned their attention to this variety of goods, it became an object with them to produce a similar effect by some more expeditious and less expensive manipulation. Accordingly recourse was had to the principle of discharge, every white spot being the result of a localised bleaching operation. The contrivance had recourse to for accomplishing this end is exceedingly ingenious. Numerous layers of the tissue to be discharged are first laid horizontally and subjected to pressure between two plates or leaves of sheet lead. These plates are furnished with perforations corresponding in every respect with the patterns intended to be developed. Now the whole series of layers having been thus arranged as described is subjected to enormous pressure, from which it follows that such portions of the tissue as correspond with the apertures are less impacted than the rest. This indeed was the intention. Solution of chlorine in water is now poured on, and atmospheric pressure applied. The result is as follows:—The solution enters the lids of the upper leaden plate, and traverses the whole thickness of the layers, neither deviating to the right nor to the left, because of the increased pressure in all the portions of tissue not corresponding with the perforations in the leaden plates. This is the most direct, though by no means the most simple method of performing the discharge operation. It is well adapted to the manufacture of bandanna handkerchiefs, but not to the generality of printed tissues. Localisation of bleaching operation is, in the majority of cases, far more simply effected by a combination of the operations of resist and discharge. Thus, for example, supposing a tissue to be dyed of some uniform colour—say Turkey red, or indigo blue, that colour being removable by chlorine—and supposing the dyed tissue in question to be covered with resist in such a manner as to leave spaces untouched, it follows that, upon the application of dye-stuff to the whole tissue, only those portions will be affected upon which the resist has not been super-imposed. Although solution of chlorine is employed in the manufacture of bandanna handkerchiefs, yet the usual agent employed for the purpose of effecting discharge is bleaching powder, ordinarily known as *chloride of lime*: a substance possessing numerous advantages in the majority of cases. Bleaching powder is by no means so powerful an agent as chlorine itself, or its aqueous solution, but it is more manageable, and for this reason is more generally employed. By means of it several beautiful discharge effects result, all of which could scarcely have been effected by any other means. Chloride of lime, I have already remarked, exercises a less powerful bleaching agency than chlorine. On this property its vast superiority as a calico-printing agent depends. Owing to its inferior degree of bleaching power, a solution of chloride of lime may be diluted to such a point that

the bleaching effect ceases altogether, although that effect admits of ready development by the contact of almost any acid. Hence, if certain portions of the tissue be first printed with some acid, say the citric, and the whole fabric be now dipped into a properly diluted bleaching solution, discharge will only take place in those parts to which the acid had been previously applied. This is a very beautiful process, and much employed in the modern practice of calico-printing. Bleaching-powder is not the only discharge agent besides chlorine employed by the calico-printer. Certain chromates, or combinations of chromic acid with a base, are also employed occasionally for the purpose: the chromic acid being set free locally by the decomposition resulting from contact with a stronger acid.

It lastly remains for me to advert to the operation of mordants as local modifiers of colour. These are exceedingly numerous, and their application involves an acquaintance with some of the most refined chemical re-agencies. As an example, I may refer the reader to the previous article, in which the existence of an iron-mould was cited as conveying an illustration of this kind of mordant. Now the reader will be at no loss to imagine that the iron-moulding of cloth, to use a familiar phrase, might be imparted in definite forms—in patterns, that is to say; nothing more being requisite in order to effect this than to render the iron solution tenacious by admixture of gum-water, or some equivalent material, under which conditions the pattern might be impressed by means of a block. The mordant being thus laid on, the resulting colour will depend upon the bath or dye-stuff employed. Prussiate of potash will develop a blue colour, as we have already seen in connection with the process of dyeing; infusion of galls a black colour, and by varying the nature of the bath numerous tints may be developed. This is a simple instance of the operation of an alternative mordant in its simplest form of application, but far more elaborate effects admit of being produced. Several mordants, for example, may be impressed upon the same piece of tissue, each mordant corresponding with a certain tint producible by one and the same bath. This constitutes one of the refinements of our modern calico-printing operation—a refinement that we are in the habit of taking for granted as being exclusively the discovery of us moderns. Nevertheless, there is a strong presumption that the ancient Egyptians were conversant with the use of mordants, although they might not, and most probably were not, conversant with the chemical principles upon which the use of these agents depended. However extraordinary this statement may appear, and very extraordinary I must confess it to be, a certain passage in the writings of Pliny is only comprehensible on its assumption. I adverted to the existence of this passage some time ago, and I have given a slight outline of the various processes of generating patterns known to modern calico-printers, in order to assist the reader in a comprehension of its tenor. That passage I shall now quote—it is as follows:—"There exists in Egypt a wonderful method of dyeing. The white cloth is stained in various places, not with dye-stuffs, but with substances that have the property of absorbing (fixing) colours. These applications are not visible upon the cloth, but when they are dipped into a hot cauldron of the dye, they are drawn out, an instant after, dyed. The remarkable circumstance is that, though there be only one dye in the vat, yet different colours

appear on the cloth, nor can the colour be afterwards removed."

Such is a literal translation of a passage which seems so clearly to refer to the process of mordanting that we have no alternative but to credit the ancient Egyptians with a knowledge of this beautiful art: an empirical knowledge no doubt; the chemical principles on which this mordanting depended not being understood. It may be as well here finally to mention that the chief mordants known to ourselves are alumina and several oxides of the calcigenous metals, especially the oxides of tin, iron, lead, and manganese.

Such then is a general summary of the condition of dyeing and calico-printing, as practised by the ancients. From a consideration of statements made, it will be seen that whatever of these arts was known had arrived at its maximum development at periods of highest antiquity. Nothing like progressiveness is recognisable. That restless striving after new combination of colour and design, which is such a feature of this epoch, was formerly unknown; on the contrary, instead of developing themselves and approaching perfection, a considerable decadence is recognisable. About the fourth or fifth century of the Christian era the art of topical dyeing seems to have been lost, and the art of general dyeing was for the most part restricted to a few substantive colours. Throughout the mediæval ages—understanding by which period the chronological interval between the fifth and the fifteenth centuries—it is in vain to seek for any improvement in these arts; nor was it until the discovery of America had furnished Europe with cochineal and numerous brilliant vegetable dye-stuffs, and the resources of mechanism and chemistry began to be explored, that the application of dye-stuffs to textile fabrics was placed upon a scientific basis, and engrossed the attention of liberal minds.

THE VERNON GALLERY.

THE AUTUMN GIFT.

G. Lance, Painter.

J. C. Armytage, Engraver.

Size of the Picture, 1 ft. 2½ in. by 1 ft. 6½ in.

PICTURES, such as those which Mr. Lance paints, depending almost entirely upon colour, for the interest they excite, place the labours of the engraver in a comparatively unfavourable view, when put in competition with works of history, or with landscapes. And yet the art of imitating the loveliest and the choicest of nature's productions, the flowers of our gardens, and the fruits of our orchards and hothouses, is not unworthy of the painter's pencil, and when carried out with the beauty and the faithfulness that are recognised on the canvasses of many of the old Dutch, Flemish, and French painters, and by some of the modern artists of those countries, as well as by our own Lance, who, in oil pictures, almost monopolises the renown of the English school as a delineator of horticultural productions, it cannot fail to gratify the eye, if it leads to no higher enjoyment.

The picture here engraved is a comparatively early one by the artist, being painted as far back as 1832: it is however an excellent example of his pencil, vigorous in handling, and most truthful in colour. The purple and white grapes, the apples, pears, and plums, ripe and luscious as they look, are not, we should presume, from the carefully tended hothouse, but more probably from trellised cottage and

"From orchard wide, laden with juicy stores."

But surely the painter has committed an anachronism in his composition; a bird's nest with eggs in it, is a kind of *lusus nature*, when autumn fruits are ripe.



J. C. ARMYTAGE ENGRAVER.

G. LAUCE, PAINTER.

THE AUTUMN GIFT.
FROM THE PICTURE IN THE VERNON GALLERY.



THE ARTISTS' FESTA: ROME.

I AM in a kind of despair—I feel inclined to fling away my pen, conceiving myself unable to wield the mighty weapon. And all this *furor* is caused because I want to do justice to *yesterday*—that “white-marked” day in my memory—and it seems as if no words would come. Well, I will try, but oh, gentle reader, if you could but see with my eyes, and view in imagination each phase of that singular scene, what an interest would these faint lines assume! But we are parted, irrevocably parted, all Europe stretched between us, and I much fear that my narrative will, like good wine crossing the vast ocean, lose all its flavour before reaching you.

One day, and another day, had been fixed for the artists' festa, annually celebrated at Rome, unless wars, or rumours of wars, or bloody red republicanism scare the old walls of the Caesars' from their propriety. This year, although the north is arrayed against the east, and the west against the north, the delicious south lies basking in its bright sunshine, calm and tranquil as the bosom of its pellucid lakes. So the festa was to come off uncommonly grand—when the rain permitted. Monday was fixed, and we set forth, a merry circle, chiefly of American friends, determined like the charity children sent down by the railway for an excursion in the country, “to make a day of it.” Eight o'clock saw us emerging from the Porta Salara with its *entourage* of beautiful villas each enshrouded in woods of laurel, box, and ilex traversed by long vista-walks of clipped yew and cypress heavy in unbroken shade, and terraces with statues bordered by balustrades leading down long flights of majestic steps to the sparkling fountains below—abodes such as no other land but Italy can boast, art in nature, and nature in art, the fair sisters amicably combining to form a perfect whole. Just now the gardens are redolent of roses, flowering everywhere in luxuriant masses, specially the white and yellow Banksian roses, which fling themselves over the high walls, and festoon the very trees with rich sprays of clustered blossoms sending forth a perfume as we passed positively oppressive. Honeysuckles, tulips, and bright ranunculuses caught our passing sight in the gay parterres; specially too did I admire the groves of Judas trees, real mountains of purple blossoms without a single green leaf to break the gorgeous masses. They are generally planted near the marble basins of the fountains in advance of the deeper woods which serve as an admirable background. How much have those to learn who never beheld the glorious burst of spring in this luxuriant land! that idyllic season realising all the glowing descriptions of the poets. The process of renewed and opening life, occupying long months in the cold north, mysterious nature here accomplishes in a few days—then the land, radiant with new life, puts on its vernal mantle of the freshest green, the brightest flowers; even the sullen rocks and frowning ruins are embroidered with garlands of snowy May, and the flowering grasses stream in the soft breeze. The turf becomes a perfect garden;—cyclamens, anemones, crocuses, violets, poppies, and hyacinths, growing in such profusion, that the sweet blossoms are wantonly trodden under foot. The woods too, those primeval fortresses of ancient trees, are painted with every tint and shade of green, and vocal with innumerable nightingales, whose soft songs invite one to wander along under

the chequered shade, beside cool bubbling brooks, and splashing fountains, all over-arched by the heavens, serenely, beautifully blue. But to return. At length we bid adieu to the zone of villas, clasping like an enchanted circle those grim walls, the almond-trees with their delicate blossoms, and the hedges of lilacs, and the tangling chains of the sweeping laburnum; and we entered the Campagna—a sea of fresh emerald-green. In the direction of the Porta Salara, it is beautifully varied by accidents of wood and dale; high waving headlands, and broad moory valleys, through which old Tiber flows majestically down from the fat lands of Tuscany. After descending a rocky ravine, we drove along a spacious level plateau, through which the river sweeps in many windings, bordered by hills of that peculiar, square, pointless aspect, remarkable in eminences, owing their existence to volcanic action:—a region of wild craggy dells, and far-stretching chains of fells and mountains, some black, rocky, and dreary, the redstone bare and uncovered, others clothed with low woods and stunted shrubs, crowned here and there with a ruined tower, or an old tomb standing out sharply against the sky. We were reminded of the object of our drive by meeting now and then a masquerer gaily dressed, on horseback, a poursuivant, all crimson and quarterings, or Stenterello, the southern brother of “Punch,” dressed in white, or a Chinaman in flowered drapery of chintz, most incongruous apparitions in that primeval wilderness. Behind, between the parting hills, uprose the great dome of St. Peter's, sole evidence of the neighbouring city before us; purple lines, marked as it seemed, in the fleecy clouds, like another and a spiritual world, indicated the Alban hills, and the Sabine mountains still tipped with snow. After an hour's space we crossed the Ponte Salara, a fine old Roman bridge, built by Belisarius, and drew up at the Torre, close by an ancient tomb, surmounted by a mediæval tower, in whose foundations an “Osteria” shelters itself—ruin upon ruin, all desolate and decayed. Here a most comical scene burst upon us; a dense crowd of masquers were assembled, awaiting the arrival of the president of the sports. There they stood, grouped in and about the little Osteria, occupying the base of the old tomb; such a medley; *diamine! par impossible!* Austrian generals mounted on donkeys, wearing great stars and orders of painted pasteboard, fighting imaginary duels with wooden swords bearing the motto, “*Non amazo*” (I don't kill); there were hunters with guns, yards long, quite suitable to Glumdalelitch in a sporting mood. There was Mercury, fat and rosy, in a tin helmet, fringed chlamys, and boots and pantaloons; and a negro; and Hercules with his club, in Turkish trousers and worsted slippers; and Don Quixote with a real brass barber's basin on his head, riding a mule; and Ganymede, painted all over with bacchanalian devices, such as decorate wayside public-houses in this land of the vine; his shoulder-knots the bottoms of rush wine-flasks, and ivy and grapes painted all over his clothes—a walking “*Spaccio di Vino*.” He had no sinecure, by the way, Ganymede, pouring out the wine to the thirsty throng all that livelong day. There were soldiers and gendarmes magnificent on donkeys, who kicked, and now and then rolled in the road; and Venetians, in red velvet and pointed hats (recalling the dark gondolas, shooting through the bridges, and love, and intrigue, and mystery, and cloudless skies, and snowy churches, and tinkling guitars in dear

Venice); and a male Pomona, embroidered all over with amber satin apples and green leaves; and the great sea-serpent on horseback, much incumbered by the wind continually catching his tail; and a priest of Jupiter with a patched eye, and Chinamen with long plaited tails of tow; and Chaucer in a red mantle, with gold bells, and a close blue hood with a tail, and pointed shoes, wearing spectacles too; and a Bedouin Arab, who drove out in a small gig made of basket-work, and invested himself with appropriate drapery of black and white in a quite off-handed manner, holding the horses' reins in his mouth, after which done, he offered us coffee out of a large pot; and two old women driving about in an easy caleah, getting in everyone's way, and causing those gallant souls, the donkeys, to kick; and Paul Pry, with an eyeglass as big as his head, and unfortunate gentlemen in black, of the melancholy time of our own first Charles; others in ruff and doublet, and hat and feathers, of the Spanish or Raleigh school. Many characters were quite indescribable, fluttering all over with oceans of variegated ribbon, others nearly buried in flowers, and some crowned with ivy and with bay—the only wreath, possibly, they may ever win, so let them enjoy them, *pro tempore*, poor souls! Harlequins and Shyllocks—quite correct from the traditions of the Ghetto, a schoolboy with his satchel, and tight-fitting “whites,” a Greek with red cap and mantle looking die-away and romantic, a mediæval page, pretty enough to please “a fair lady's eye,” and the Postillion de Longumeau in pink and white, a dapper little fellow bestriding a huge horse, and a *vetturino* in long boots and a laced coat, imagining the creatures always asking, like Oliver, for “more” at the end of a stage. But I have done; how can I describe one half, or give the faintest idea of that motley *charivari*, moving, merry, noisy, many-coloured; the troops of donkeys, some laden with splendid mediæval heroes in a red stocking, perhaps two, the negro mounting occasionally behind; the horses bearing gentlemen in multi-steady married men, who would not condescend, could not think, &c., of such tomfoolery; the waving banners, the trumpets, the braying of the innumerable donkeys (who evidently felt themselves specially ill-used and victimised on this occasion, and with reason), the laughter, the cursing of the cabmen (to speak nationally) who had come out from Rome, and were indignant at any interference with their wretched horses (one little man in particular got so violent, and gave utterances to such a volley of Italian oaths, I thought he would have had a fit; indeed he was only stopped by the Austrian general belabouring him with his wooden sword), the Babel of languages talking all around, English, American, (with its twang), German, French, Italian, each louder than the other, but the Teutonic guttural decidedly predominating, as did the artists of that nation. In the midst of this universal hubbub, all eyes were suddenly directed to the bridge over which appeared so singular an apparition—for the space of half-a-minute it positively caused a lull—a red Indian in full costume, crowned with waving ostrich's feathers, red, blue, and white, clad in skins embroidered and edged with rich fringes, wearing a necklace of coral and great shells; a noble manly-looking fellow, his face painted and streaked with black and crimson and brown, came galloping forward on a big horse covered with leopard skins, bearing his quiver and arrows slung at his back, and a rifle in his hand; riding in a wild reckless way peculiar to

savages, and looking altogether quite terrific as he emerged out of the great prairie ground around. We all knew it was *R—g—rs* the American sculptor, perhaps in point of genius one of the most promising artists in Rome. Never did I behold such a happy masquerade; he was received with shouts of applause as he dashed over the bridge, and he had not been on the ground five minutes before three different artists implored him to sit to them for his portrait. Next went forth the cry that the president was coming, and the Germans cried "Platz!" and the Italians "Largo!" and the English "Make way," and a passage was cleared through the crowd, when a huge triumphal car appeared slowly passing over the bridge, wreathed and enveloped with laurel and olive and bay, containing a knight of portly and noble bearing clad in cloth of gold, wearing a helmet. This was the president, a well-known German artist, a fine Bacchanalian-looking fellow, whose broad, smiling countenance told of merry nights spent with boon companions over the rich wine, more than of days of study. His helmet was garlanded with vine and ivy leaves, and he looked the very representative of the jolly god: the very condensation of mirth, frolic, good-humour, and universal cosmopolite jest and merriment of the festa. Yes, he was well-chosen, that president; and there was a large and genial soul under that massive, manly form, and it looked out from his pleasant blue eyes, dancing with glee as he bowed and waved his helmet, when the thrilling shouts arose of "Hoch lebe der President!" "Evviva!" "Hurrah!" joined to the firing of mimic cannons, the inarticulate shouts and cries of many dialects, the braying of the donkeys, and the imprecations with which the two old ladies driving in the easy calesh were loaded for eternally getting in everybody's way. The president then, sitting royally on his car, distributed medals to all the artists present, quite appropriate to the occasion, being half *bajocchi* (the very smallest copper coin) strung with blue ribbon; these were fastened in the button-hole, and worn along with the tin drinking-cups everybody—the married dignitaries, as also the melancholy Charles I. character—had slung over their shoulders. The ambassadors were then presented; the Chinaman and his attendant, bearing an umbrella over him of brown holland, covered with dragons and monsters of coloured paper; and the Turkish minister, and the Grand Llama, and the red Indian. Speeches were made—the deep, manly voice of the president often audible—and then songs were sung, and after that all the cavalry, next the *gens-d'armes* and distinguished military authorities on donkeys, and lastly, the foot, were marshalled on the grass of the surrounding *campagna*. One unfortunate little donkey, bearing a heavy cavalier, out of sheer desperation positively lay down and rolled at the gate, overcome by the prospect of its manifold misfortunes. But it wouldn't do: he was dragged up, and forced to join in the muster, and then the procession was formed; first, the president in his quite pagan car, drawn by great white oxen with scarlet housings, leading the way; followed by the banners, and the horse and donkey-men; the Bedouin in his basket-gig; a cart loaded with barrels of wine, wreathed with laurel and bay, which poor Ganymede will have to distribute, running about on those fat legs all day: and the carriages fall in, and we all go driving further out into the green wilderness so desolate and fair, along by Tiber's banks, whose murmuring waters are rarely drowned by such strange

sounds of holiday. The solitary road along which we pass is overshadowed by the past; the merry present finds there no sympathy: hills rise around, and beyond, on the opposite bank of the river, wooded heights stretch far away into infinite space—sweeping over the plain towards the far distant, just visible Monte Soracte, and near by are rocks of a sun-burnt, ruddy tint, protruding through the grass in the fissures of the hills, giving a wild, characteristic look to an otherwise monotonous prospect. We reach an opening opposite the river, flowing away with full majestic stream to the left; a broad valley here opens, broken by a stream, cleaving the low, rounded heights, and winding away through the red-looking rocks, with nothing but a few ragged shrubs clinging to the sides of the deep fissures, and tufted grass and brambles to cover the nakedness of the long, dreary lines. It is a sad and lonely place, like some old battle-ground heavy with the curses of the slain. There are deep grottos too in the rocky sides, and on one side a precipitate mound of black stones and broken earth difficult of access. On the summit of this mound the artists' banner is planted, and flutters gaily in the wind; for it is a fresh and breezy day, divided between delicious wafts of sea breezes and a southern sun. Under the rocky mount a tent is erected for the dinner, beneath whose shade the ponderous wine-barrels are piled, followed by Ganymede ever in close attendance; and the president now, descending from the triumphal car, assembles his motley court on the hill-side: the whole valley is peopled with incongruous groups of the masquers scattered here and there, and hundreds of spectators bivouac among the rocks and crevices and chasms, and recline on improvised divans on the fresh grass, forming a vast human amphitheatre, to witness the games below on the level ground. Loud laughter and sounds of mirth soon arouse the echoes of the hills, especially when Ganymede emerges from the tent, and rushes frantically about, bearing the wine-cup. The games are announced,—

"Brown Exercise rejoiced to hear,
And Sport leaped forth and seized his broken spear."

First came a donkey-race—those unhappy victims of the artists' rejoicing—with piteous brayings, being forced to carry large men, who urged them across the stream, which they positively refused. Few would go at all: utterly regardless of the feelings of the mailed knights, and ambassadors, and nobles of high degree they bore, and the whole race ended in a grand *melée* and confusion. Then there was a horse-race—a degree better. Duke C—, a young Italian, mounted on a noble animal, literally scoured the plain, beating all competitors, although the wild Indian strove hard to overtake him, riding like a very son of the desert, streaming along in his bright feathers and uncouth garments. A thing very like a gibbet was then erected for riding at the ring, the riders being arranged on one side all bearing lances, with which, dashing forward, they were to carry off the ring from the hook; Chaucer, with his cap and bells, nearly got a fall, Pomona rolled on the grass, and the Chinese ambassador, whose long plaits of tow he evidently considered a masterpiece, tumbled on the top of both, the red Indian carrying off the ring amid shouts of laughter echoing from hill to hill, prolonged by the little artillery planted on the hill. This game was repeated many times with various success, and the winebowl passed round, and the deep bass voice of the president was heard

encouraging the sports; and horsemen galloped over the plain and into the recesses of the lonely valley, appearing and disappearing, and the indignant donkeys brayed louder, waking the whole *campagna* to fresh fun and frolic. The Chinaman walked solemnly under his umbrella; donkeymen would ride among the crowd, and got pelted and abused; and at last, when the sun had become intolerably hot, and the Bedouin had long settled himself down in the shade drinking coffee out of his large pot, the dinner was announced, and the president and his court, and the masquerade company generally adjourned to the tent, where for the space of two hours they were lost to mortal ken under the shadows of the great wine-casks: knots formed too among the spectators for eating and drinking, but there was no shade, not even a bush, to temper the sun's rays on the burning *campagna* that mocked one with its fresh mantle of emerald green. I ate an excellent dinner, with the happiest, merriest party of Americans and Italians; we were perched on the summit of a rise, full in the sun, which neither umbrellas nor parasols could render invincible, but we were so starving we didn't mind it. Another party of Americans had bivouacked near the mouth of one of the grottos; among them was one fair girl, so exquisitely lovely, her mild face lit up by such celestial eyes of blue, one might have deemed her some heavenly visitant dropped from the skies to bless the meal of sinful mortals. As she leaned against the dark mass of rock I thought of some lines I had somewhere read that seemed written for her:—

"She is a maid of artless grace,
Gentle in form and fair of face;
Tell me, thou ancient mariner,
That sailest on the sea,
If ship, or sail, or evening star,
Be half so fair as she?
Tell me, thou gallant cavalier,
Whose shining arms I see,
If steed, or sword, or battle-field,
Be half so fair as she?"

Many a bright eye and pretty face was there flushed with pleasure among the *al-fresco* circles now formed in all directions. It was a regular Decamerone scene, every accessory was there, and the glowing Italian sun bathing the hills with its golden shadows.

At the conclusion of dinner, the pursuivants blew their trumpets, the cannon sounded, the *gens-d'armes* scoured about, making believe to take people prisoners; the games were recommenced, and the valley and the hill-side again dotted over with the motley groups of masquers; crowds had come out from Rome in carriages and on horseback; there were but few English to spoil everything by their pretension, and all save the grim rocks, and the sternly frowning hills, and old Tibur rolling rapidly below, joined in the universal jubilee. Last of all, when the day was waning, came the distribution of the prizes. The president glittering in his golden armour, took his stand in the centre of the masquers, one by one the victors approached him—humbly kneeling, as he presented to each crockery vases of various sizes; treasures which were received with delight and reverence, as also a draught of wine out of his own peculiar flagon, which Ganymede had to replenish very often that sultry day—I promise you. As each successive victor retired, bearing on high his earthen vessel, he was received with loud and vociferous acclamations: deified Caesar, passing up the Forum greeted by the assembled Quirites was not more enthusiastically cheered. There was a mock solemnity about the

whole that reminded one of an enacted tableau-vivant out of Cervantes; it was the heroic age of knight-errantry admirably travestied and run mad. The grave and majestic demeanour of the president, his eyes alone twinkling with suppressed merriment, as he presented a crockery scaldino to Shylock, victor in the donkey-race, and addressed him in a speech of dignified eulogy on his gallant achievement; the gibberish conversation between himself and the red Indian, the majestic and solemn salutations exchanged with the ambassadors who advanced to take their leave; all was admirably, perfectly inkeeping—the sublime of the burlesque. An old man was now suddenly dragged as it were from the crowd, and his health tumultuously drunk with a quite frantic enthusiasm. It was the celebrated Cornelius, the compeer of Overbeck, and the only man who disputes with him the supremacy of the German schools, now employed on a great fresco at Rome. At the cheering hearty welcome of the young artists around him, the old man's cheek blanched, and his lips quivered with emotion; for a moment he was overcome, and could find no words to express his feelings. The beautiful "Lebewohl" was then sung in parts, as none but Germans and enthusiasts can sing it, the rock and hills of the Roman campagna echoing each long-drawn note of the rich northern melody, greeting as it were the south in a strain deep, expressive, and sympathetic as the souls of that noble Teutonic nation whose generous nature speaks in the grand but melancholy harmony. Many an eye moistened, many a cheek paled, as those touching cadences full of solemn sweetness were wafted around; again and again swelled it expresses. It still lingers in my ear, I think I hear again the rise and fall of those many manly voices, and see their up-turned enthusiastic faces beaming with life, and light, and energy, and genius, now deepened into one overwhelming sentiment of national remembrance. When it was all over the excitable Italians cried "bravo" like perfect demons, and rent the very air with their wild applause. The president, his broad honest face flushed with emotion, advanced into the centre of the throng, and with outstretched arms, like a very pagan patriarch, closed the rejoicings of the day by drinking one long, grand, universal *lebe-hoch* (health) to all languages, nations, people—"the entire world," exclaimed he, "I greet in this last loving cup!" There was something catholic in this grand convivial salute to the universe, and it reminded me (not, as Hamlet says, "to speak it profanely,") of that thrilling scene by which the Roman church winds up its Easter rejoicings, when the venerable pope, from the central balcony of St. Peter's, with outstretched arms includes all the nations of the earth in one solemn benediction.

After such a soul-stirring finale as this to a happy day, I returned home rejoicing to the eloquent city that now, as before, speaks with living tongues of fire to all hearts and sympathies, moving the soul, inflaming the fancy, and nourishing in her large bosom, the arts, genius, learning, and religion, spite of the heavy dews of ages resting on her brow, and the iron hand of war and destruction that has strewn her palaces with dust, scattered ashes on her basilicas, broken down her bulwarks and strong towers, leaving her but an idealised symbol, an unclothed skeleton, of her once imperial self.

FLORENTIA.

ART IN THE PROVINCES.

EDINBURGH.—Scotland had, we believe, the honour of first introducing into Great Britain those institutions which, under the title of "Art-Union Societies," have done so much towards inculcating a love of Art, and a consequent desire for the acquisition of what it produces; and every year furnishes us with proof that Scotland still cherishes and nurtures her early love. We have before us the report of the last annual meeting of "The Royal Association for the Promotion of the Fine Arts in Scotland," held on the 22nd of July; we learn from this document that the society is in a flourishing condition, since, notwithstanding all the existing drawbacks to its progress, the present list of subscriptions is greater than that of any preceding year by several hundred pounds. The committee have purchased from the late exhibition of the Royal Scottish Academy thirty-seven works of Art, at a cost of 1208*l.*; these were distributed as prizes at the meeting, together with a number of the engraved publications, "Gray's Elegy," and Milton's "L'Allegro," the works of the London Etching Club, and proof impressions from Willmore's plate of "The Temple of Minerva Sunias," after Turner. Each subscriber of the current year is entitled to an ordinary print from this plate. Another valuable prize, which we find fell to the lot of Sir William Johnston, of Kirkhill, was a series of drawings, by Mr. John Faed, illustrative of "Tam O'Shanter," with a view by the same artist of the town of Ayr, the opening scene of the poem; it is intended that engraved or photographed copies of this series shall be presented to each subscriber of the next year, for whom also Mr. W. H. Egleton is engraving a plate from Mr. R. Scott Lauder's picture of "Christ teaching Humility," the first great work acquired by the Association for the Scottish National Gallery. We notice in the report an allusion to the progress made with this edifice; it is now fast approaching completion; a portion of the funds of the Association goes, in conformity with the regulations of the Board of Trade, towards liquidating the cost of erecting the gallery.

BIRMINGHAM.—The annual report of the Birmingham School of Arts and Government School of Art, read at a meeting of the patrons and subscribers, on the 4th of July, is in our hands; from it we gather the following information as to the progress and present state of these institutions. In their previous report the committee announced their intention of opening an Elementary School in some convenient locality, for the reception of 150 or 200 students, and that this resolution had been come to in consequence of the large number of candidates waiting for admission to the evening classes, amounting at the time of that report to 250. This intention the committee was enabled to carry out in April last, an additional master was appointed, and 204 pupils at once were admitted, and organised in two divisions, (each having three classes) attending alternately two evenings in each week. The number of students under instruction now is as follows:—

In the Central School (New Street)	550
Branch School (Dale End)	204
—	754

In addition to the above, the Institution provides instruction for the following:—
A class of Schoolmasters and Mistresses, numbering 28
Students at the Worcester Diocesan Training School 34
Children in various Schools in connection with the Church of England and Dissenting bodies . . . 313

Making a grand total of 1129
under systematic instruction by Masters of this Institution. Of this number, 913 are males, and 211 female students. Last year there were 417 males and 148 females under instruction. When the school was first established, in 1843, the number of pupils during the year amounted to 84 only.

As the Birmingham School of Design may be considered one of the most important, if not the most important, in the kingdom, it will not be amiss to extract from the Report the opinions entertained by the committee, upon the alterations made, at the instance of government, in the conduct of the provincial schools throughout the kingdom. The Report, after allowing that these changes have in no degree checked the demands for admission into the various classes, states:—

"The principle upon which the Board of Trade has acted appears to be that originally adopted by the Committee of Council on Education in the case of the ordinary Elementary Schools, namely, that of apportioning the amount of the grant to the work carried on in the particular schools.

"The method by which this principle is carried out is as follows:—

1. By gratuities and certificated teachers, whom the Board recommends or approves, but does not appoint.
2. By the payment of Pupil Teachers.
3. By the reduction of the price of examples, instruments, &c. &c.

"Provincial Schools are therefore thrown in a much greater degree than formerly upon local resources. The treasurer has no longer a quarterly or half-yearly payment from Government to carry to the account of the School, and therefore all local expenses have to be met by the payments of the Students and voluntary subscriptions on the part of the friends of Art-Education. On the other hand, the Masters appointed by the Local Committee, instead of the Government, are more amenable to its control, and being generally dependent for the larger proportion of their salaries upon the fees of the students, have a wholesome stimulus to exertion.

"The system appears at first to bear somewhat hardly upon the Student, not only requiring on his part a payment at least fully equal to his means, but necessitating also the payment of his fee in advance of the Session of half a year.

"In justice to themselves, the Committee feel bound to state that the latter regulation was much insisted upon by the Secretary of the Department of Art as essential to the successful working out of the system; and though they felt reluctant to adopt it, they became convinced that it was not only necessary to the safety of the Institution, but that much benefit would really accrue to the student himself from a rule which, while it makes regular attendance the true interest of the diligently inclined, will, it is hoped, effectually keep the School clear of a class of idlers who might otherwise injure it by allowing their names to remain on the books, and would certainly not keep out of it those really anxious to enter it for the sake of study.

"On the whole, the Committee are hopeful that the present method of distributing Government aid may prove a safe mode of stimulating the cultivation of Art in connection with practical science and manufactures; and there seems to be little doubt that while trade is generally good the present rate of fees may be maintained. Should, however, less prosperous times arrive, recourse must be had to the difficult and distasteful task of soliciting increased subscriptions, or the operations of the School must be materially contracted to diminish its expenses; unless, indeed, the Board of Trade should see fit, in such an emergency, to renew the system of grants under which the School certainly flourished and increased for many years.

"The Committee consider the present system, however, as a somewhat doubtful experiment, but they have no alternative but to work it out; and they desire to do so in a frank and loyal spirit, throwing no unnecessary or captious impediments in the way of those who have the government in these matters, but at the same time studying to preserve the Institution from debt, and in a state of efficiency creditable to Birmingham."

CHELSEAH.—The School of Design established in this town is of very recent origin; but, as we learn from the proceedings that took place at the annual meeting towards the end of July, it is progressing favourably. The average number of pupils attending during the past sessional year was 150, exclusive of the classes in the training and other schools, to whom instruction is given at their respective school-rooms. The inhabitants of Chelsea, a populous and wealthy town, should bestir themselves to aid this institution, for it is not yet in a condition to support itself; and, where means are close at hand, extraneous assistance ought not to be looked for nor needed.

WOLVERHAMPTON.—A new, extensive, and well-arranged building having recently been erected in this town for the pupils of the School of Design, it was opened, with considerable ceremony, on the 1st of August, in the presence of a large number of ladies and gentlemen resident in the locality, among whom were the Earls of Granville and Dartmouth, Lord and Lady Hatherton, the Hon. E. R. Littleton, M.P., the Hon. A. Wrottesley, the Mayor of Wolverhampton, &c. &c. Mr. Cole, C.B., of the Department of Science and Art, addressed the meeting at some length, especially urging those present who knew not how to draw, to join the classes for the higher grades of society, and by thus paying their quarterly subscription of one guinea, to assist in supporting the institution. Lord Granville also delivered an address, congratulating the inhabitants of the district upon what had already been achieved, and enforcing the claims of the school upon their future consideration. A festival took place after the business of the meeting had concluded, and a rather long day passed very agreeably.

THE DOMESTIC MANNERS OF THE ENGLISH DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

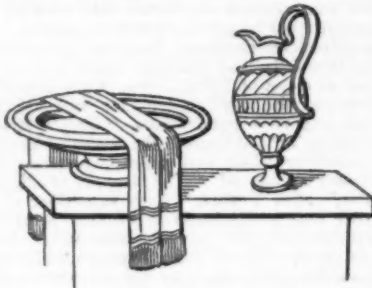
XVI.—USUAL HOURS FOR MEALS.—BREAKFAST.—DINNER, AND ITS FORMS AND CUSTOMS.—THE BANQUET.—CUSTOM OF DRINKING HEALTHS.

DURING the period of which we are now speaking, almost everything connected with the table underwent great change. This was least the case with regard to the hours of meals. The usual hour of breakfast was seven o'clock in the morning, and seems scarcely to have varied. During the sixteenth century, the hour of dinner was eleven o'clock, or just four hours after breakfast. "With us," says Harrison in his description of England, prefixed to Holinshed's Chronicle, "the nobilitie, gentrie, and students (he means the Universities), doo ordinarilie go to dinner at eleven before noone, and to supper at five, or between five and sixe, at afternoone." Before the end of the century, however, the dinner hour appears to have been varying between eleven and twelve. In a book entitled the "Haven of Health," written by a physician named Cogan, and printed in 1584, we are told: "When foure houres be past after breakfast, a man may safely take his dinner, and the most convenient time for dinner is about eleven of the clocke before noone. The usual time for dinner in the universities is at eleven, or elsewhere about noon." In Beaumont and Fletcher, the hour of dinner was still eleven; "I never come into my dining-room," says Merrythought, in the "Knight of the Burning Pestle," "but at eleven and six o'clock." "What hour is't, Lollis!" asks a character in the "Changeling," by their contemporary Middleton. "Towards eating-hour, sir." "Dinner time! thou mean'st twelve o'clock." And other writers at the beginning of the seventeenth century speak of twelve o'clock and seven as the hours of dinner and supper. This continued to be the usual hour of dinner at the close of the same century.

The breakfast of the sixteenth century was a differently arranged meal from that of the present day, when it is specially characterised by several articles which were not then known. The best notion we can give of it is by quoting the directions for the household of the Duke of Northumberland, in 1512, which show the substantial manner in which our forefathers lived. On flesh-days, the breakfast "for my lord and my lady" was, "a loaf of bread in trenchers, two manchets (*loaves of fine bread*), one quart of beer, a quart of wine, half a chine of mutton, elles (*or*) a chine of beef boiled." "My Lord Percy and Thomas Percy" were to have for their breakfasts, "half a loaf of household bread, a manchet, one pottle of beer, a chicken, or else three mutton bones boiled;" while the allowance for "my lady Margaret and Mr. Ingeram Percy," who were doubtless very young, as they took their breakfast in the "nursery," was, "a manchet, one quart of beer, and three mutton bones boiled." In the latter instance, the proportion of beer seems rather large. On fish days, "my lord and my lady" had for their breakfast, "a loaf of bread in trenchers, two manchets, a quart of beer, a quart of wine, two pieces of salt-fish, and six bacon'd herrings, (i.e. red herrings), or a dish of sprats;" and the two children in the "nursery" had, "a manchet, a quart of beer, a dish of butter, a piece of salt-fish, a dish of sprats, or three white herrings!" During the reign of Elizabeth, and afterwards, persons of both sexes appear to have broken their fast in this substantial manner; yet, though generally but four hours interposed between this and the hour of dinner, people seem to have thought it necessary to take a small luncheon in the interval, which, no doubt from its consisting chiefly in drinking, was called a *bever*. "At ten," says a character in one of Middleton's plays, "we drink, that's mouth-hour; at eleven, lay about us for victuals, that's hand-hour; at twelve, go to dinner, that's eating-hour." "Your gallants," says Appetitus,

in the old play of "Lingua," "never sup, breakfast, nor bever without me."

The dinner was the largest and most ceremonious meal of the day. The hearty character of this meal is remarked by a foreign traveller in England, who published his *Mémoires et Observations* in French in 1698. "Les Anglois," he tells us, "mangent beaucoup à diner; ils mangent à reprises, et remplissent le sac. Leur souper est léger. Gloutons à midi, fort sobres au soir." In the sixteenth century, dinner still began with the same ceremonious washing of hands as formerly; and there was considerable ostentation in the ewers and basins used for this purpose. Our cut No. 1 represents



NO. 1.—A BASIN AND EWER, SIXTEENTH CENTURY.

ornamental articles of this description of the sixteenth century, from an engraving in Whitney's Emblems, printed in 1586. This custom was rendered more necessary by the circumstance that at table people of all ranks used their fingers for the purposes to which we now apply a fork. This article was not used in England for the purpose to which it is now applied, until the reign of James I. It is true that we have instances of forks even so far back as the pagan Anglo-Saxon period, but they are often found coupled with spoons, and on considering all the circumstances, I am inclined to believe that they were in no instance used for feeding, but merely for serving, as we still serve salad and other articles, taking them out of basin or dish with a fork and spoon. In fact, to those who have not been taught the use of it, a fork must necessarily be a very awkward and inconvenient instrument. We know that the use of forks came from Italy, the country to which England owed many of the new fashions of the beginning of the seventeenth century. It is curious to read Coryat's account of the usage of forks at table as he first saw it in that country in the course of his travels. "I observed," says he, "a custome in all those Italian cities and townes through which I passed, that is not used in any other country that I saw in my travels, neither doe I thinke that any other nation of Christendome doth use it, but only Italy. The Italian, and also most strangers that are commorant in Italy, doe alwaies at their meales use a little forke, when they cut their meate. For while with their knife which they hold in one hande they cut the meat out of the dish, they fasten their forke, which they hold in their other hande, upon the same dish, so that whatsoever he be that sitting in the company of any others at meale, should unadvisedly touch the dish of meate with his fingers, from which all at the table do cut, he will give occasion of offence unto the company, as having transgressed the lawes of good manner, insomuch that for his error he shall be at the least brow-beaten, if not reprehended in wordes. This forme of feeding I understand is generally used in all places of Italy, their forkes being for the most part made of yron or Steele, and some of silver, but those are used only by gentlemen. The reason of this their curiosity is, because the Italian cannot by any means indure to have his dish touched with fingers, seeing all men's fingers are not alike cleane. Hereupon I myself thought good to imitate the Italian fashion by this forked cutting of meate, not only while I was in Italy, but also

in Germany, and oftentimes in England since I came home; being once quipped for that frequent using of my forke by a certain learned gentleman, a familiar friend of mine, one Mr. Lawrence Whittaker, who in his merry humour doubted not to call me at table *furcifer*, only for using a forke at feeding, but for no other cause." *Furcifer*, in Latin, it need hardly be observed, meant literally one who carries a fork, but its proper signification was, a villain who deserves the gallows.

The usage of forks thus introduced into England, appears soon to have become common. It is alluded to more than once in Beaumont and Fletcher, and in Ben Jonson, but always as a foreign fashion. In Jonson's comedy of "The Devil is an Ass," we have the following dialogue:

Meere. Have I deserv'd this from you two, for all My pains at court to get you each a patent?

Gilt. For what?

Meere. Upon my project o' the forks.

St. Forks? what be they?

Meere. The laudable use of forks, Brought into custom here, as they are in Italy, To th' sparing o' napkins.

In fact the new invention rendered the washing of hands no longer so necessary as before, and though it was still continued as a polite form before sitting down to dinner, the practice of washing the hands after dinner appears to have been discontinued.

Our cut No. 2, taken from the English edition of the *Janua Linguarum* of Comenius, represents the forms of dining in England under the Protectorate. It will be best described by the text which accompanies it in the book, and in which



NO. 2.—A DINNER PARTY IN THE SEVENTEENTH CENTURY.

each particular object is mentioned. "When a feast is made ready," we are told, "the table is covered with a carpet and a table-cloth by the waiters, who besides lay the trenchers, spoons, knives, with little forks, table napkins, bread, with a saltcellar. Messes are brought in platters, a pie in a plate. The guests being brought in by the host, wash their hands, out of a laver or ewer, over a hand-basin, or bowl, and wipe them with a hand-towel; then they sit at the table on chairs. The carver breaketh up the good cheer, and divideth it. Sauces are set amongst roast-meats in sawsers. The butler filleth strong wine out of a cruse, or wine-pot, or flagon, into cups, or glasses, which stand on a cup-board, and he reacheth them to the master of the feast, who drinketh to his guests." It will be observed here that one salt-cellar is here placed in the middle of the table. This was the usual custom; and, as one long table had been substituted for the several tables formerly standing in the hall, the salt-cellar was considered to divide the table into two distinct parts, guests of more distinction being placed above the salt, while the places below the salt were assigned to inferiors and dependents. This usage is often alluded to in the old dramatists. Thus, in Ben Jonson, it is said of a man who treats his inferiors with scorn, "he never drinks *below the salt*," i.e., he never exchanges civilities with those who sit at the lower end of the table. And in a contemporary writer, it is described as a mark of presumption in an inferior member of the household "to sit above the salt." Our cut No. 3, taken from an engraving by the French artist, Abraham Bosse,

executed in 1633, represents one of the first steps in the laying out of the dinner-table. The plates, it will be seen, are laid, and the salt-cellar is duly placed in the middle of the table. The servant is now placing the napkins.

The pages spread a table out of hand,
And brought forth nap'ry rich, and plate more rich.
Harrington's Ariosto, lxi., 71.

The earlier half of the sixteenth century was the period when the pageantry of feasting was

carried to its greatest degree of splendour. In the houses of the noble and wealthy, the dinner itself was laid out with great pomp, and was almost always accompanied with music, and was not unfrequently interrupted with dances, mummings, and masquerades. A picture of a grand feast carried on in this manner is given in one of the illustrations to the German work on the exploits of the Emperor Maximilian, published at the time under the title of *Der Weiss*

proportion of which were eaten with a spoon. At the tables of the great, there was a large attendance of servants, and the guests were counted off in fours, each four being considered as one party, under the title of a *mess*, and probably having a dish among them, and served by one attendant. This custom is often alluded to in the dramatists, and it is hardly necessary to observe that it was the origin of our modern term in the army. The plate, as well as the porcelain



NO. 3.—LAYING OUT THE DINNER-TABLE, 1633.

Kunig. An abridged copy of this engraving is given in our cut No. 4. The table profusely furnished, the rich display of plate on the cupboard, the court fool in the background, the band in front, and the mummers entering the hall, are all strikingly characteristic of the age. A dinner scene on a smaller scale is represented

in our next cut (No. 5), copied from one in which Albert Durer represents Herodias dancing before Herod at his solitary meal. This pageantry at dinner was succeeded, and apparently soon superseded, in the higher society by masques after dinner, which continued to be very fashionable until



NO. 4.—MUMMERS AT A FEAST.

the breaking out of the civil commotions in the middle of the seventeenth century. During the period of the Protectorate and the Commonwealth, the forms of eating and drinking were much simplified, and all that expensive ostentation, which had arisen in the high times of feudal power, and had become burthensome to the aristocracy after it had been weakened by the reigns of the Tudors, disappeared.

The regular order of service at dinner seems to have been three courses, each consisting of a number and variety of dishes, according to the richness of the entertainment. To judge from the early cookery books, our ancestors, previous to the sixteenth century, in the better classes of society, were not in the habit of placing substantial joints on the table, but instead of them had a great variety of made dishes, a considerable



NO. 5.—HERODIAS DANCING BEFORE HEROD.

and earthenware, used at table during the greater part of this period, was so richly diversified, that it would require a volume to describe it, nor would it be easy to pick out a small number of examples that might illustrate the whole. Our cut, No. 6, represents a peculiar article of this period, which is not undeserving of remark; it represents two knife-cases, made of leather, stamped and gilt.



NO. 6.—KNIFE-CASES.

From what has been said, it will be seen that our popular saying of "the roast beef of old England," is not so literally true as we are accustomed to suppose. While, however, the style of living we have been describing prevailed generally among the higher ranks and the richer portion of the middle classes, particularly in towns, that of the less affluent classes remained simple and even scanty, and a large portion of the population of the country indulged in flesh meat only at intervals or on occasions. A few plain jugs, such as those represented in our cut No. 7, taken from a wooden sculpture in the church of Kirby Thorpe, in Yorkshire, with

platters or trenchers in pewter or wood, formed the whole table service of the inferior classes. It was the revolution in the middle of the seventeenth century which for a moment abolished this extravagant ostentation and brought into fashion a plainer table and more substantial meats. A foreigner, who had been



No. 7.—DRINKING VESSELS.

much in England in the latter part of the seventeenth century and published his observations in French at the Hague in 1698, tells us that the English of that period were great eaters of meat—"I have heard," says he, "of many people in England who had never eaten bread, and ordinarily they eat very little; they nibble sometimes a little bit, while they eat flesh by great mouthfuls. Generally speaking, the tables are not served with delicacy in England. There are some great lords who have French and English cooks, and where you are served much in the French fashion; but among persons of the middle condition of which I am speaking, they have ten or twelve sorts of common meat, which infallibly come round again in their turns at different times, and of two dishes of which their dinner is composed, as for instance, a pudding, and a piece of roast beef. Sometimes they will have a piece boiled, and then it has always lain in salt some days, and is flanked all round with five or six mounds of cabbage, carrots, turnips, or some other herbs or roots, seasoned with salt and pepper, with melted butter poured over them. At other times they will have a leg of mutton, roasted or boiled, and accompanied with the same delicacies; poultry, sucking pigs, tripe and beef tongues, rabbits, pigeons, all well soaked with butter, without bacon. Two of these dishes, always served one after the other, make the ordinary dinner of a good gentleman, or of a good burgher. When they have boiled meat, there is sometimes somebody who takes a fancy to broth, which consists of the water in which the meat has been boiled, mixed with a little oatmeal, with some leaves of thyme, or sage, or other such small herbs. The pudding is a thing which it would be difficult to describe, on account of the diversity of sorts. Flour, milk, eggs, butter, sugar, fat, marrow, raisins, &c. &c., are the more common ingredients of a pudding. It is baked in an oven; or boiled with the meat; or cooked in fifty other fashions. And they are grateful for the invention of puddings, for it is a manna to everybody's taste, and a better manna than that of the desert, inasmuch as they are never tired of it. Oh! what an excellent thing is an English pudding! To come in pudding time, is a proverbial phrase, meaning, to come at the happiest moment in the world. Make a pudding for an Englishman, and you will regale him be he were he will. Their dessert needs no mention, for it consists only of a bit of cheese. Fruit is only found at the houses of great people, and only among few of them." I do not remember to have met with the phrase, "to come in pudding-time," before the time of the Commonwealth.

The absence of the dessert at the English table, of which the writer just quoted complains, arose from the abandonment in the middle of the seventeenth century of an old custom. In the earlier part of that century, and in the cen-

tury previous, when the company rose from the dinner-table, they proceeded to what was called the *banquet*, which was held in another apartment, and often in an arbour in the garden, or as it was called, the garden-house. In Massinger's play of the "City Madam," a sumptuous dinner is described as follows:—

The dishes were raised one upon another,
As woodmongers do billets, for the first,
The second, and third course; and most of the shops
Of the best confectioners in London ransack'd
To furnish out a banquet.

In another of Massinger's dramas, one of the characters says:—

We'll dine in the great room, but let the music
And banquet be prepared here.

It appears, therefore, that the banquet was often accompanied with music. At the banquet the choice wines were brought forth, and the table was covered with pastry and sweetmeats, of which our forefathers at this period appear to have been extremely fond. A usual article at the banquet was marchpanes, or biscuits made of sugar and almonds, in different fanciful forms, such as men, animals, houses, &c. There was generally one at least in the form of a castle, which the ladies and gentlemen were to batter to pieces in frolic, by attacking it with sugar-plums. Taylor, the water-poet, calls them—

Castles for ladies, and for carpet knights,
Unmercifully spoil'd at feasting fights,
Where battering bullets are fine sugred plums.

On festive occasions, and among people who liked to pass their time at table, the regular banquet seems to have been followed by a second, or, as it was called, a *rere-banquet*. These *rere-banquets* are mentioned by the later Elizabethan writers, generally as extravagancies, and sometimes with the epithet of "late," so that perhaps they took the place of the sober supper. People are spoken of as taking "somewhat plentifully of wine" at these *rere-banquets*. The *rere-supper* was still in use, and appears also to have been a meal distinguished by its profusion both in eating and drinking. It was from the *rere-supper* that the roaring boys, and other wild gallants of the earlier part of the seventeenth century sallied forth to create noise in the streets.

One of the great characteristics of the dinner-table at this period was the formality of drinking, especially that of drinking healths, so much cried down by the Puritans. This formality was enforced with great strictness and ceremony. It was not exactly the modern practice of giving a toast, but each person in turn rose, named some one to whom he individually drank, (not one of the persons present), and emptied his cup. "He that begins the health," we are told in a little book published in 1623, "first, uncovering his head, he takes a full cup in his hand, and setting his countenance with a grave aspect, he craves for audience: silence being once obtained, he begins to breathe out the name, peradventure, of some honourable personage, whose health is drunk to, and he that pledges must likewise off with his cap, kiss his fingers, and bow himself in sign of a reverent acceptance. When the leader sees his follower thus prepared, he sups up his broth, turns the bottom of the cup upward, and, in ostentation of his dexterity, gives the cup a phillip to make it cry twango. And thus the first scene is acted. The cup being newly replenished to the breadth of a hair, he that is the pledgor must now begin his part, and thus it goes round throughout the whole company." In order to ascertain that each person had fairly drunk off his cup, in turning it up he was to pour all that remained in it on his nail, and if there were too much to remain as a drop on the nail without running off, he was made to drink his cup full again. This was termed drinking on the nail, for which convivialists invented a mock Latin phrase, and called it drinking *super nagulum*, or *super-naculum*.

In these and other customs of our forefathers, referred to in these series of papers, the reader will discover the origin of many terms familiar to him as having come down to us, but of the history of which he had no previous knowledge.

EXHIBITION OF MODERN ART IN BRUSSELS.

THIS exhibition takes place in the capital only once in three years, and is the most important of the Belgian School; the exhibitions of the alternate years in Antwerp and Ghent being but secondary in consequence to that of the metropolis of Belgium.

By a royal decree of April 23, of the present year, a commission was nominated to direct the formation of a public exhibition of the Fine Arts, consisting of the following gentlemen:—the Count de Beaufort, Inspector-General of the Fine Arts in the Kingdom of Belgium, President; Fontainas, Echevin of the city of Brussels, Vice-President; the Duke d'Ursel, Member of the Senate; the Count de Robiana, Member of the Senate; the Count de Liedekerke, Member of the Chamber of Representatives; De Keyser, historical painter of Antwerp; Dumont, architect of Brussels; Madou, artist, of Brussels; Materne, Secretary-General of the Ministry of Foreign Affairs; Schubert, artist, of Brussels; Simonis, sculptor, of Brussels; Wiener (L.), medallist, of Brussels. The Exhibition was declared to be open for the exhibition of works by living artists of the Belgian and foreign schools.

Although the invitation was so comprehensive as to embrace all the European schools, it does not appear that any British artist was invited; nor was it made known to our artists by an advertisement in the newspapers, or in any of the journals specially devoted to notices of this class. Consequently Rothwell is the only exhibitor from the United Kingdom, and he has met a similar reception in Brussels to that complained of in our exhibitions by foreigners. Rothwell's three pictures are all placed above the line.

Every artist was limited to exhibiting four of his works, and the government undertook to pay the carriage of all works to and from the exhibition; with regard to foreign contributions, the government equally paid the transit from the frontier or port whence the pictures came.

A committee of seven was chosen among the twelve members of the managing commission; their functions were to admit works worthy of being placed, and to reject those they deemed unsuitable. About four hundred are said to have been included in the latter category.

The hanging committee was selected by each artist whose works were received, sending, in a sealed envelope, the names of nine artists. On examining the contents of these envelopes, it appeared that the following artists had the majority of votes, and to them was confided the onerous task:—Messrs. Slingeneer, Thomas, Lays, Fourmois, and Dyckmans, painters; Simonis and Fraikin, sculptors; Balat, architect; and Erin Corr, engraver.

Another committee (or jury, as it is called here) will consist of the nine members forming the hanging committee, to whom the government reserves the right of naming four additional members. This will form the jury of recompenses, and they will recommend works worthy of being purchased by the government for the museums, public and ecclesiastical edifices. Also to give pecuniary rewards to the younger artists of sums of money, varying from 200 to 1000 francs.

Three per cent. is retained on all purchases made in the gallery through the medium of the secretary; this amount is destined to a fund specially devoted to benevolence among unfortunate members of the artistic profession. All the expenses occasioned by the exhibition are defrayed by government, towards which the admission fee of one franc is required. The public are, however, admitted free on all Sundays and fête-days.

The pictures occupy ten rooms, lighted from above, consisting of the actual museum of ancient pictures, and four additional salons, constructed for the temporary purposes of this exhibition in the court-yard of the "ancien palais." These new salons are admirably lighted by a flat light of ground glass in the ceiling, further protected outside by what is called a ridge and furrow glazing over, well worthy the attention of per-

sons constructing new picture galleries, or reforming of others. Beneath this temporary construction runs a long corridor, where the sculpture is placed; it is formed into recesses, containing each a group or statue, with lesser groups or busts. A profusion of trees and shrubs, from the botanical garden of the city, were intermingled with the sculpture, placed in the entrance hall, and on the staircases. Externally, the pediment of the building was decorated with a great number of the flags of all countries, among which the flag of Britain was distinguished.

The exhibition was opened by the King in person on Sunday, the 6th ult., in great state. A detachment of grenadiers lined the street leading to the museum; at the entrance the burgomaster, the ministers, and other dignitaries, were in attendance, and at twelve o'clock punctually his Majesty arrived, attended by his aides-de-camp, and officers of the household. The Count de Beaufort then addressed his Majesty in the following words, during which the King frequently expressed his satisfaction:—

"Sire,—Belgium has only become a nation for less than a quarter of a century. Short as the period is in the history of a country, it has been a period of moral, intellectual, and political revival.

"The King has presided over this great work of regeneration; he has never ceased to encourage it by the most efficacious sympathy; he has assisted it by the most useful measures, and ensured its success by lasting institutions. To allude more particularly to the Fine Arts, which are now receiving a fresh proof of your Majesty's protection, how great has been the progress they have accomplished in Belgium under a government so eminently national; how many new ideas have been fostered with such felicitous triumph! No! the traditions of Rubens, of Teniers, of Duquesnoy, and of Edelinck, are not forgotten; these illustrious men have, at the present day, found worthy successors, as your Majesty will witness in traversing the saloons of the exhibition now about to be opened to the world.

"This exhibition, Sire, is besides enriched by a great number of foreign productions; Germany, Italy, England (&), France, and Holland, are therein honourably represented. Belgium is accustomed to meet in amicable rivalry the foreign schools; she invites them and applauds their productions; it becomes, in effect, an interesting comparison, a useful lesson. Thanks to this generous concurrence, thanks to the untiring perseverance of our artists, the saloon of 1854 contains a greater variety, and displays a greater brilliancy of talent, than any preceding exhibition.

"I believe, Sire, the best praise that can be offered to the eminent artists here present, will be to show their works. This task, as president of the commission, in company with its various members, I shall have the honour to fulfil, if it becomes your Majesty's pleasure."

The saloon of sculpture was already filled with the exhibiting artists, the authorities, and those who received the honour of invitations from the minister of the interior. The King proceeded leisurely to examine the various statues and busts, and ascended the staircase into the picture gallery followed by the assembled company. He occupied fully two hours and a half in passing through the rooms, and whenever any picture of high merit attracted his attention, he called for the artist, and addressed him in the most encouraging language. Among those thus presented were H. Leys, Dyckmans, Thomas, Slingeneyer, Robie, H. Robbe, Madou, De Block, Hubner, Fraikin, Geerts, C. Tschaggeny, &c. &c. After the king quitted the exhibition, it was opened to the public, paying one franc for admission.

The catalogue comprises 1108 numbers belonging to 611 artists. In some cases more than one subject is contained in the frame or case, such as engravings, drawings, or medals. Nearly 400 pictures were rejected as inadmissible, for the usual causes. Of course this has given rise to violent reclamations, the most singular of which is a charge against the government of depriving its subjects of its liberties.

The Belgian artists are 407 in number, and exhibit 742 performances; 204 foreign artists contribute 366 performances.

The Belgian artists are classed as follows:—

Brussels . . .	262 artists, send 495 works.
Antwerp . . .	79 " " " 132 "
Bruges . . .	4 " " " 5 "
Ghent . . .	13 " " " 17 "
Liege . . .	11 " " " 21 "
Louvain . . .	10 " " " 30 "
Other places . .	23 " " " 52 "
Total . . .	407 " " " 742 "

The foreign artists furnish the following contingent:—

France . . .	149 artists, send 281 works.
Austria . . .	6 " " " 11 "
Prussia . . .	12 " " " 23 "
German States .	5 " " " 8 "
Holland . . .	27 " " " 33 "
Italy . . .	4 " " " 7 "
England . . .	1 (Rothwell) 3 "
Total . . .	204 " " " 366 "

Among the artists of eminence in Belgium who do not contribute to her exhibition are Baron Wappers, De Keyser, and Verboeckhoven. The French artists who exhibit are Alophe, Anastasi, Aristide, Barriat, Beaume, Bellangé, Bellel, Belly, Ber, Bida, Billardet, Bonhomme, Breton, Brion, Brun, Cain, Chaplain, Chavet, Chazal, Chintreuil, Cibot, Clesinger, Comte, Couder, Coulon, Dauzats, Dorcy, De Pinelli, Deville, Dumarest, Dumont, Duverger, Fauvelet, Fichel, Flandin, E. Frère, T. Frère, Galimard, Geniole, Goyet, Gué, Hamon, Hessa, Isabey, Jacquand, Jourdy, Lapito, Lalaise, Landelle, Lefebvre, Leleux, Lenepveu, Le Poittevin, Menard, Monginot, Ouvrié, Patry, Perignon, Picon, Rigo, Robert, Roqueplan, P. Rousseau, Saint-Jean, Sorieul, Teinturier, Thollot, Trayer, Troyon, Vetter, Ziem, &c. &c.

Among the German artists are A. Achenbach, Amerling, Boser, Barnier, De Failly, Fries, Gasser, Guermann, Grete, Hasenclever, Hubner, Ittenbach, Jernberg, Kummer, Levy Eykan, Lindlar, Pettenkoven, Ponsart, Rausch, Saal, Steifensand, and Zimmermann.

The Dutch painters in the exhibition are Bles, Bombed, Delpont, Hamburger, Hanedoes, Kluyver, Kruseman, Meyer, Pleyssier, Rochussen, Rust, Tenkate, Terlaak, Tetar van Elven, Vandervon, Van Hooe, Verschuur, Veroeer, Waldorp, and Wissembuck.

The historical painters of Belgium claim the first attention from the class of Art, as well as from the magnitude of the pictures they produce. This year, however, size is not coeval with excellence. In the largest of the saloons, a picture by Dobbelaere, "La Vierge aux Affligés," is a work of considerable merit. The vast canvases of the "Assassination of Laruelle," by Villeroie, and the "Battle of Gravelines," by Van Severdonck, are sad failures. A. Thomas's picture of "Judas Wandering during the Night preceding the Crucifixion," is a performance of high merit. It consists of three life-size figures on a large canvas; immediately in the foreground appear two men reposing, asleep, from the labour of constructing the cross, receiving light from a fire near them—the scene being the evening. Judas, wandering with the price of his treachery in his right hand, appears struck with horror at the sudden sight of the prepared cross, his face receives a faint gleam of moonlight, and heightens the pallor of his countenance, which is a master-piece of the expression of fright and remorse. The sober tones of the picture add to the awful solemnity of the scene.

By Gallait, whose historical works in previous exhibitions have placed him in the highest rank, there are four pictures, namely, a "Portrait of a Gentleman," the "Prisoner's Family," a "Croat Sentinel on the Look-out," and "Tasso in Prison." It were useless to dwell on the artistic merit of these works, particularly on the picture of "Tasso," which is a performance of the highest excellence, consisting of a simple figure, in the gloom of a prison, intense in expression. The artist is well represented in England by one of his finest pictures—the "Temptation of St. Antony"—belonging to the King of the Belgians, and now in the gallery of Messrs. Graves, Pall Mall. He is at present engaged on an immense picture representing the "Horror

of the Plague at Tournay," a composition of nearly fifty life-size figures.

Ernest Slingeneyer's pictures in the exhibition display an immense progress. The principal one represents "Jean La Folle, with the Corpse of her Husband, Philippe Le Beau." The expression of the unfortunate princess under such harrowing circumstances has been achieved with a master's hand: the excellence of drawing in the nude, the details of the "moyen age" accessories, the transparency and rich harmony of colour, make this picture the most important and successful of all the historical pictures in the saloon. A picture entitled "Nicholas Zammerkin," portrays in a single life-size figure the daring hero of Bruges, who, disguised as a vendor of fish, penetrated the enemy's camp, to discover their numbers and intentions. The "Portrait of the Minister of Finance," by the same artist, is a favourable example of his acquirement in this line of Art. Bellemans, of Antwerp, has two well-painted pictures of life-size, and the "Assault of Jerusalem," by Godfrey de Bouillon, painted by Verlat, better known as an animal-painter, is treated with the simple and earnest feeling such an incident requires: here is an earnest assault, and a complete absence of the commonplace theatrical postures.

It is, however, in the class of subjects of domestic interest that the Belgian school bears the palm of the highest excellence, interpreted by such well-known artists as H. Leys, and Madou. Henry Leys indeed exhibits works of extraordinary perfection: his scenes are mostly of the middle age epoch, in which his learning in the architecture, costumes, and accessories of that age are portrayed with remarkable variety and beauty: the rich tone of colour, solid yet transparent, has never been surpassed by any of the great masters of the ancient Dutch and Flemish, while they are replete with a sentiment they were incapable of expressing. His principal picture in his exhibition is taken from Goethe's tragedy of Faust. The period is a spring evening in the public walk outside an antique city, whose fantastic turrets tell against the setting sun; various figures are either sitting or strolling about, all relating to the episode quoted in the catalogue. There is another painter named Mathysson, who with some skill imitates the subjects and treatment of H. Leys' pictures; in impure hands they are foisted on amateurs as works of this great artist. Madou, another of the great exponents of Belgian Art, in his class exhibits an interior with a village interrupted by some city scapergaces. The costume is the unpicturesque one of the end of the eighteenth century, but in a composition of nearly sixty figures it is amply compensated by the beauty of execution, the fidelity of details, and the naive expression of the numerous figures. Dyckmans, of Antwerp, is also one of those exquisite artists whose works are sought for by amateurs with avidity at very high prices. Imbued with a pure sentiment, elegance of drawing, and an elaboration of pencil never surpassed, they are true gems of art. He exhibits two small pictures, one a lady reading, called "The Marchioness;" the other a blind mendicant with a child and dog, at a church door: the absence of the faculty of vision in the aged beggar is wondrous for truth of representation, while the extraordinary manipulation of details excites a belief that they must have been painted under a great magnifying power. Another artist, Van Meer, possesses the same minute elaboration, but without either grace or expression, his subjects being merely domestic servants in their ordinary occupation.

With less elaboration, but with remarkable qualities of Art in design, composition and colour, must be classed the works of Willems, Hamman, and Delfosse, although there are several others who exhibit works of great excellence. A small picture by Willems of a youthful student in Art, excites the admiration of the connoisseur. Although Harman's pictures are very clever, they do not indicate the progress expected of him from his first successful essays. E. Delfosse on the contrary, has progressed immensely, and with solid impasto and beautiful colour unites great elegance in drawing and grouping his figures. A young artist, De Groux,

has four pictures, all remarkable for successful display of character in the faces; one, a scuffle in a public house, has never been exceeded for a representation of low drunken sots. With a less slovenly execution, this artist promises to become a master in a class of Art, peculiarly in subjects of national manners.

The cattle and animal pictures are numerous, the most distinguished are a very large subject of horned cattle in a meadow, by Robbe, with a Dutch landscape background, a picture of horses in a knacker's yard, and others of dogs by Stevens, as well as some excellent subjects of cattle by Edward Tschaggeny, and a picture in which the horses are admirable, called "The Village Wedding," by his brother, Charles Tschaggeny.

The Belgian school has much to learn in landscape-painting, before their productions will meet with approval in England. The subjects and compositions are well chosen, but there is either too much labour in details, or an opposite slovenliness, imitating the French school of landscape, with an almost general absence of the brilliant light and atmosphere which our own landscape-painters so ably diffuse over the canvas. Roelofs exhibits a fine and large picture of a woody scene with a good daylight and well-imagined aerial perspective; but his execution is rather loose. The great attraction in this department are the landscapes by Fourmois, who displays an admirable choice of subject, a firm and solid pencil, which, if this artist had the advantage of the daylight and aerial tints of the English school, would give him high rank as a landscape-painter. In the flower department, Robbe is dazzling to excess; another floral artist, Henri Robbe, is not less brilliant. There are no marine pictures of leading merit in the exhibition. Of miniatures and water-colour drawings there is a sprinkling, but they do not call for remark.

The architectural department in pictures has but few illustrations. Genisson's interiors are ably painted: the designs for edifices are mostly limited to a projected improvement of the facade of the king's palace opposite the park, which is at present destitute of anything like regal magnificence. The engravings by Bals and Duvachez are clever,—one of a "Holy Family" after Navas, is intended for the subscribers to an Art-Union lottery, upon the same principles as our own. The drawings made by engravers to work from are here executed in black chalk. The picture by Dyckmans of the "Blind Beggar," before noticed, is copied for this purpose by J. B. Michiels, an engraver of Antwerp, with a beauty of execution and an extreme of finish that excite surprise.

It were superfluous to do more than merely indicate the various classes of painting, and the names of the celebrities in each. There are in the exhibition a great number of meritorious works by names unknown in England. As an intention to form an exhibition of the Belgian school in London is now in progress of being carried out, to be opened early next year in the Pall Mall Gallery, where the French school of Fine Art was lately exhibited, the public will have an opportunity of estimating the artistic eminence of the Belgian artists in a better way than by descriptive paragraphs. The leading artists and the amateurs who possess the finest works, have in the most cordial and earnest manner promised their support, so that there can be no doubt of the gathering fully elucidating the point of excellence in Pictorial Art now existing in the kingdom of Belgium.

The sculpture is not numerous: Geerts, of Louvain, exhibits two delicious groups of angels in adoration; Jean Geefs, a statue of the Queen of the Sea, well imagined; and Fraikin, a statue of the Virgin, distinguished for sweet expression and extreme elegance of the hands. The Messrs. Wiener exhibit several of their beautifully executed medals: the interiors of churches, by J. Wiener, are remarkable for the execution of perspective distance.

Generally, the exhibition displays a great advance upon the preceding one. There are more works of high merit, and the younger artists indicate the serious study, which is the sure foundation of future excellence. H. M.

WINDSOR CASTLE.

J. B. Pyne, Painter.

E. Brandard, Engraver.

Of the many picturesque views which the banks of the Thames furnish to the artist, there are none that "compose" more agreeably to the eye, and more effectively into a picture, than the scenery about Windsor and Eton. This, doubtless, is in a great measure owing to the two noble edifices standing one on each side of the river, so that from one bank the spectator obtains a sight of the Castle, and from the opposite he sees the College of Eton; while, from certain points the eye may take in both, or at least portions of both, at once. But there are other passages in the landscape here which add to its attractiveness; both above, and yet more numerous below the bridge separating the two towns, are groups of stately trees which, somehow or other, seem to have been placed where they stand, expressly for the use of the painter, so pictorial are their forms, and so well do they "come in" to a composition, if the sketcher only knows where to select his point of sight. With such materials at command, it is not to be wondered at that we so frequently meet with views of or near Windsor at our various exhibitions, even if the Castle were not the only residence of royalty in England worthy of being called "regal."

Mr. Pyne's picture was sketched from the towing-path in the Eton meadows, above the bridge, a point judiciously chosen for bringing in the best features of the scenery;—the Castle, the town at its foot, the bridge, and the groups of trees that are here especially of so much value, for without them the view would have a barren and comparatively naked appearance; but placed as they are they enrich it, and enable the painter to treat his background in a manner he could scarcely have done had they been absent altogether, or even differently circumstanced. We will almost venture to say, that if these trees—the elms and the willows in the centre of the picture—had not been there, Mr. Pyne would scarcely have ventured a "sunrise" representation of the scene, unless, indeed, he had introduced something as a substitute; for the distance, steeped in a glow of morning light, must have been rendered so faint as to be weak and ineffective: but now the dark masses of foliage against the sun throw forward their shadows into the foreground, uniting these points, and throw back the buildings into a sufficiently well-defined, though tender distance. We should, however, have preferred to see the larger group a little less forcibly pronounced, as it seems now to attract the eye too much from all the surrounding portions of the work.

Next to Turner, we know of none of our artists who brings so much of the poetry of nature into his pictures as does Mr. Pyne; and, like his great prototype, he is unrivalled for his skill in giving light and air to his painting; these qualities are abundantly manifest in the pictures before us.

A FEW WORDS TO ARCHITECTS ABOUT THE CRYSTAL PALACE.

In the introduction to one of the Handbooks, Mr. Owen Jones has said that all those who have been engaged in perfecting the enterprise of the Crystal Palace, "have daily learned more than they could attempt to teach." The remark was creditable to the author, and one not unimportant to others. *Docendo docitur* is still an axiom, to be presented to the recollection of the teacher-artist. It is precisely those who have most to give who have in one sense the most to learn:—because the material wealth of nature and art being inexhaustible, it is only those who have dived into the mine who know of the riches that are there.

Two classes of men there are, of opposite temperaments. One individual having acquired a certain amount of invaluable information, forgets that the world is constantly in progress, and that not to self-educate, is for

him relatively to go back; the other remains so busied in the work of his education, or so overwhelmed by his sense as to responsibilities of action, that the end of life finds him learned indeed, but with no record of his, engraven, no aid to the progressive movement given for what he may have derived. It requires the learning of the Grecian sage to realize, *how little* can be learned. But man must act as well as study;—he *must* act, in order that he may fully learn. We owe it to the able men who have directed the several works at the Crystal Palace, to say, that it is *because* they have not shrunk from undertakings, the result of which may be subject of criticism, that we are in the position to criticize. We ourselves, have we trust some sense of the obligations of the office we assume: but if the architects of the Sydenham courts may candidly say that they have been but picking up shells by the great ocean, truth, we can urge that all may do the like with the facilities which they have been enabled to afford.

The architects of England, indeed, have now opportunities open to them, of which we may ask them to avail themselves, without either implying that they are wanting in knowledge of architecture, or thinking that they need lose their active duties in the seductions of study and speculation. Whilst others occupy themselves with theories,—it is for the architect to *build*: he has—not to disregard the legacies of the past, or the science or the theories of the present—but these he has to examine into with a view to the expression of modern art,—and in enduring iron and stone.

We doubt, however, whether the Crystal Palace and its interesting contents are receiving all the attention to which they are entitled, and which we say cannot be deferred without loss. The works of Art form a great vehicle of public education, from which results of the utmost importance to the progress of the arts cannot but be induced; but they are more than this: and the constantly repeated remark that the collection can, in a great degree, supply the want of foreign travel, is the plain truth. A vast encyclopedia is spread before *all* who have the wit to learn—and one, opening pages of illustrations far more valuable than those of mere books—to those who *have* travelled, as to those who have not. Let the advantage be taken at once, and the results be applied to the progression of branches of Art, which even our own professional readers would say are hardly up to the standard of the age. The causes of the present condition of architecture are numerous, and not explicable without careful analysis; but amongst them are clearly some which may be removed by such opportunities as we refer to, and we therefore urge the study of the collection as a duty, and a matter of business. The value we allude to, it is not for us adequately to point out; it can be felt only by those who have devoted themselves to what is shown, in the earnest spirit we have advocated. In this, we are bound to say that the Handbooks will render assistance, as they are for the most part very creditable productions.

The advantage to the architect will be much greater than to the general public, because he will supply those *lacunæ* of illustration which were inevitable. We shall not reverse anything we have said above, when we state that great part of what makes up the expression of architecture is not shown at all. This was inevitable. Vast as are the dimensions of the great case in which these works of Art are held, many *buildings* could not be spanned by the widest roof: and it is therefore in sculpture and architectural ornament, and in particular expressions of these, that the worth of the collection is chiefly found. The educated observer can supply the links in the chain of styles, and he can properly regard the fact that the chief characteristics of good, structural Art-architecture are but little derived from ornament.

We should indeed deprecate any continuance on the part of the public of the delusion which has so long retarded the progress of real Art,—namely, one that comparative beauty is connected with comparative quantity of ornament. If we have any ground for quarrel with the authorities

at Sydenham, it must be on the score that they have not sufficiently counteracted this vicious tendency. We call it vicious, advisedly, not only because contortions of form are now too generally accepted as substitutes for that beauty for which there is a latent yearning in the minds of all, and which, where it exists, has a refining influence apart from the mere effect of decoration and ornament, but because pretence has been made the characteristic of our modern Art-processes, and therefore provokes disgust at a deception where there should be admiration at that which is a requisite in every Art-work—a certain character of perfection. Enough, however, has been written on this head of late—enough, one would think, to change the whole bent of a world of purchasers, and to lead to our facilities of metal casting and of other branches of manufacture, becoming other than what they are. Better, however, we may say, it would be to be content with positive plainness than to have what suggests that which there is not. In the hands of a master good design should not necessarily involve great expense, and in such hands alone, is ornament the latest grace to be added; others, with it, may make the Venus "fine," but will hardly gain the beautiful also.

Yet, let the architect study the ornament in the works of Sydenham palace, and such reproductions of structural architecture as may be found. We have ourselves found enough to occupy the mind during many of these long summer-days; and several of the most important questions of the time may be aided in their solution by the tangible forms themselves, and by the defects as well as the merits of the manner of combination. Let us try to indicate—though at inadequate length—what may be seen, and what is the nature of suggestions such as may be afforded.

In architecture, if the "courts" supply not a complete series of the historic styles—or not a full presentment of any one—they give a tolerable abridgment of what it is most difficult to obtain in any other way. It had been claimed on behalf of the management which has presided over the selection and arrangement, that certain styles of Art had never before been fairly understood in this country,—and the remark is made with reason. People who are little inclined to question what is boldly stated in print, will at least have the means of testing whether such sweeping denunciation as that which has been accepted against Renaissance ornament, is founded in reason; or whether—if there be not much to be admired—there may be much to be gleaned from it. No school of Art should be wholly disregarded; each is worthy of examination by the light of knowledge of the political and social history of its period and country. With this, advantage to the enquirer should be the result. There is an intellectual pleasure in the knowledge of history; but there is more than that. Events have a tendency to repeat themselves in the history of states, and a philosophical mind such as has perhaps seldom been brought to bear on the history of architecture, could, we think, come to the like deductions—as to the past, in it—and develop influences not unimportant in the future. We want not the forms of any style of Art, we want the thoughts that arise after comparison of them, but of which the source is not traceable, or at least not obvious. To make such a course in the practice of Art the habitual one, may not be the work of a day, or a year, and not within the control of an individual; but the end must be contemplated by all true artists. The difficulty is not a justification for the opposite practice,—of which we have had many examples of late in important buildings. Every new building should be the subject of a distinct effort in design. To begin by adopting the elevation of an old work however excellent,—independent of the dissonance between inevitable structural peculiarities, and the borrowed form, destructive of what should be the especial character of Art in architecture—the attempt involves failure at the outset of it. The old work if not perfect in Art, has the freshness of originality,—integral character and truth. The copy rejects such advantages, and accepts unnecessary defects which result. Thus, it starts from a level even lower than that of the

original work, whereas it should take advantage of that condition of which the completion of the other was the elucidation. Like the author of the Handbook, the architect of the old work could no doubt have said that he had learned more than he had expressed in stone. It is for his successors to profit by his learning, not to line the streets of London with mere Athenian porticoes, or Venetian palaces, however admirable in their own soil, and as products of their own time. Any other course, as often said, is unworthy of us, and inconsistent with that of which we have reason to boast in our own day. It is therefore, a duty, as it is a pleasure, for the architect to inform himself of all that has been done up to the present time.

Amongst the styles which have been little examined, and which therefore are capable of affording suggestions in new fields, are the Egyptian, the Romanesque, and the Saracenic. We do not mean to say that these have not been the subject of patient investigation by some; the splendid publications illustrative of them would show the contrary; but they are not generally studied by those who have to design works of structural architecture. The exceptions are unfortunate instances. Such are various cemeteries in the Egyptian style, the Pavilion at Brighton, and works of eccentric character which will occur to many. The character of such works is due—not to enlightened appreciation of assumed excellencies in originals, but simply to the desire to display a novel effect, no matter how accompanied. The better race of artists have avoided these eccentricities; and therefore, versions of architectural design in themselves worthy of examination, have not received exactly that attention to which they were entitled. Even in the case of Gothic architecture, the attention paid to it by architects of late years, was perhaps mainly in deference to the demand upon practical men by non-professional students, for buildings in that particular system;—in such cases let it be observed, the style has been used *pro hac vice*, rather than as the vehicle, or the suggestive agency of good and original Art.

It might seem paradoxical, and the cases of individual architects could be quoted against us; but we doubt whether there is any reason for excluding the revived Gothic from our category. It has never yet emancipated itself from the dominance of an amateur hierarchy, with whom there is little perception of art, and a holding on to precedent from the fear of unwittingly going wrong. There can be little progress so long as there is such fear, and so long as the nature of the real excellence in Art is unfelt.

We think the inventive genius of professional architecture always centres round some one leading style; and that, so long as our main street architecture is not Gothic, can hardly be the Gothic style. However this may be, it is clear that the works in certain styles of architecture either are little known, or are used in the manner least calculated to tend to good and original Art.

The suggestive aid of even such a style as the Egyptian might be called into play, if its works were used as lessons rather than in the ordinary way of "models," and thus the whole course of architectural progress is worthy of more careful study than it has perhaps received.

But it is as to the expression of distinctive features, such as are those of the Egyptian style, that the resources of the Crystal Palace Company have been put to the hardest test. It is not of so much moment that vast dimensions, ponderous architraves, vistas of columns, and avenues of sphinxes could not be given on any sufficient scale; but it is desirable to state that the most important lesson to be derived from Egyptian buildings, is not seen at all. Various as might be opinions as to the beauty of columns and other features at the Crystal Palace—at least, there is not seen the reason of that peculiar impression which is produced on all who have been to Egypt itself. Something, there, may be due to the country, and to historic associations; but the real reason of the impressiveness is one which is of most moment in the treatment of all architecture—namely the management of shade.

The roof in Egyptian architecture, though flat, had its part in the effect, as it has in the high pitched gables of Gothic buildings, in the "long drawn aisle and fretted vault," or the dome of the Pantheon. We can hardly have true architecture without it; and, if we recollect rightly, the professor of architecture and engineering at one institution in London, makes the presence or absence of the roof the solution of the difficult question as to what is architecture, and engineering? To the photographs in the gallery rather than to the lath-and-plastered littleness of the court below, must the student look for such expression of the true character as the sun-light casts, on those fragments which destruction and accumulating sand have left of the architecture of Egypt. If one of the highest merits in architectural art be united to association with country and climate, that merit at least had the architecture of a country where the coolness of inviting shade had a charm, elsewhere little realised. The terrace-roof, and not that of sloping sides, is the fit covering in a country where there is no rain, and such is the appropriate character of Egyptian buildings to the present day. In details, however, no less than in general character, is there much to be noticed. Far from there being all the sameness, which some might suppose, in Egyptian architecture, there is great variety in the details; indeed it was the settled principle to vary these even more than they are varied in the work at Sydenham. Capitals at corresponding positions only were repeated, and the same hieroglyphics were not reproduced over the shafts of all the columns. The capitals are little inferior to those of any style.

It is curious to observe the near approach, comparatively, to rendering of natural forms, the entire change in principle which succeeded, the use again of natural leaves and plants in the Gothic styles, and the architecturalising of those natural forms in the Byzantine and Saracenic; all these variations showing the fund of material which the vegetable productions of a country afford, and the modifications of which they are capable. And yet modern architecture has not practically recognised any such use sufficiently of our own natural resources, or those which discoveries and progress have placed within our reach.

In the Greek and Roman Courts, the architect will find but little except the means of pursuing the investigation into the difficult question of Greek polychromy. The arguments on each side are succinctly given by Mr. Owen Jones, in his "Apology for the Colouring of the Greek Court," and will surprise many who have not paid the requisite attention to this difficult subject. The question now really is, not whether the Greek architecture and sculpture was coloured, but whether the surface of the beautiful Pentelic marble was, on principle, wholly obscured by thick coats of paint, or whether certain portions only were stained or painted. Few architects, any more than Mr. Penrose, will readily give in to the extreme view which Mr. Jones expresses, apparently somewhat in deference to a preconceived opinion; yet, that view is one for which there is some argument, from the discovery of fragments so coated, and from the fact that even the Egyptians covered the surface of granite with a stucco, and painted upon it. Some of Mr. Jones's arguments, however, could be at once answered, particularly that in favour of the colouring of the monument of Lysicrates. One of the most interesting features in the Greek Court, to us, is the surface enrichment of the ceilings, which is rather an extension of the character of treatment as discovered in the Propylæa at Athens, and other buildings. As a representation of structural architecture, however, the Greek Court fails in the same way as the Egyptian Court, and partly for the same reasons. The roof in this style had not merely great importance in the effect of the building; the pediment was a positive characteristic of Grecian architecture, as contrasted with Egyptian; but Mr. Penrose's model of the Parthenon is the only instance in which it is shown. The grand character of Grecian architecture is not to be expressed anywhere but under circumstances of position and

site, parallel to those in which it was found in the Acropolis of Athens. The great beauty of architecture is not attained without contrast with the peculiar forms of natural beauty, and the most regular and exact of the systems, though attempted often enough in London streets, is, in truth, that which is never seen there. One building, indeed, we have in our recollection as an exception to general defects, whatever its character otherwise, which we are not able to call to mind. We refer to a small Grecian Doric structure, built near the edge of the rock at the cemetery at Liverpool. Here at least we have the circumstances of contrast which are required, but of which nothing can be seen at Sydenham. The new St. George's Hall at Liverpool attains the required end in another way. Space, expanse of water and sky, and trees, may all aid in the result.

What the Greek Court, and the Roman do afford, is a collection of the finest works of sculpture; and these are so arranged as to show the different treatment which each subject received at various hands. The collection of architectural ornament is not very extensive, and less care than might have been expected has been taken with the arrangement of it. The whitewash with which the casts have been clogged up is destructive of their beauty, and should be removed, though not in the manner which we saw in practice on one occasion, when the neck of a female figure was undergoing the process of rasping with sand paper at the hands of a workman of some muscular power.

Looking however at what is well illustrated, Mr. Owen Jones in the Alhambra Court, and in the excellent description with which he has accompanied it, has given us the best means of judging of one system of interior decoration. Mr. Digby Wyatt in the Pompeian House gives us another form and character. There are questions of colour connected with these works which call for inquiry: those adopted by the Moors are accepted as permanent principles by Mr. Jones. Are we, however, to assume with the architect of the Panopceon Institution, that the use of a large amount of gold reconciles the eye to what would otherwise be gaudiness of colour, or may we take the view of most of the early visitors to the Sydenham building, and argue that the few colours with much white plaster, of the early stages of the work, produced on the whole a result quite as satisfactory as the present. The multitude are sometimes wrong, but never should be quite inexplicably so. Now, however, is the time to test the received principles of colour, and to consider such popular views as we have referred to.

In both these chief works at Sydenham, there is the advantage which there is not in any other case—of exact reproduction; at least, the changes made are not sufficiently important here to consider. From the comparison of these and other systems, the modern architect ought to work out something different, and wholly original. As a specimen of decoration, the Renaissance Court is, perhaps, most satisfactory: the use of gold or coloured grounds—the ornament being left white—points to what we should deem a better principle of treatment than may be found elsewhere. Gilding and colour, in some cases, have been used not only in great excess, and in a manner perhaps never seen in the originals, but so as even to obscure the forms of ornaments.

We have barely alluded to a few of the points of interest to architects in this marvellous collection. The value of the specimens of Byzantine, Gothic, and Renaissance ornament is very great. The questions which may be discussed, and which indeed can be properly discussed nowhere else, are almost numberless. To our professional friends, old and young, we say advisedly, go, and not only gaze, but intently study, and the result will develop itself through your works, and re-create a national architecture of England.

EDWARD HALL.

[Our readers will find the subject of the decorations of the Crystal Palace referred to elsewhere: if the edifice and its contents are to be a "great teacher," they must be open to discussion.—ED. A. J.]

OBITUARY.

MR. SAMUEL NIXON.

WE saw the death of this sculptor announced in the daily journals, about the 8th of the last month. He died, after a severe illness, in the 61st year of his age.

Mr. Nixon was brought up, if not born, in London; and, we believe, he constantly resided in this city till his death. A very large proportion of his works, and those he chiefly exhibited at the Royal Academy, were portrait-sculpture; we have frequently had occasion to notice them as highly meritorious productions, if not of the most elevated character. But those by which his memory will be the longest preserved are his statue of William IV., near London Bridge, and his four children representing the "Seasons," placed at the foot of the principal staircase of Goldsmiths' Hall. The statue of the "Sailor King," is in granite; and it will therefore be readily understood what difficulties the sculptor had to surmount in working a material so impracticable. The "Seasons" are very charming and graceful conceptions, carved with much delicacy; they are evidences that Mr. P. Hardwick, R.A., the architect of Goldsmiths' Hall, had not formed an erroneous judgment of the talents of Mr. Nixon, when he gave him the commission for these works, as well as for the sculptured ornaments, the trophies, arms, &c., which decorate the exterior of that building.

Both for this country and for Canada, Mr. Nixon executed several monumental sculptures far above the average quality of such works: we are not, however, sure that he exercised a wise judgment in deferring his own opinion on such matters to those who gave him the commissions. He was accustomed to say "that a man had no right, artist though he might be, to enforce his own views to the subversion of those entertained by his patron." To some extent this may be just, but no artist jealous of his own reputation, ought to allow the ignorance or caprice of a patron to jeopardise his fame by the committal of an absurdity, or even of a frivolity. We are not aware that Mr. Nixon ever went so far as this, but we think he was very near falling into the latter error in the tomb of the late Dean Andrews, in Great Bookham Church, Surrey, where there is a magnificent willow tree over the tablet, sculptured in marble at an expense that would have placed a statue of the good divine there, or some appropriate figure of a higher character of Art than a tree however admirably executed.

Mr. Nixon was a liberal master to those he employed, and held pecuniary profit in small estimation in comparison with the credit which he might derive from the excellence of his productions.

ART IN CONTINENTAL STATES.

PARIS.—War, that great enemy to all good, absorbs every idea in Paris, and artistic news is nil. The artists, as usual at this time of the year, are roaming in quest of sketches and subjects.—Architectural embellishments of Paris are proceeding with rapidity. The Palais de l'Industrie goes on steadily. It has been decided that the buildings projected for the Salon de Peinture next year, shall be occupied by manufactures instead, and the paintings, sculpture &c., exhibited in the new portions of the Louvre, contiguous to the long Gallery of Ancient Art: a door will be made in this gallery, and will conduct to the new building. Every one is satisfied with this arrangement, the edifice being more central, but it is said the entry will not be gratis: this is considered a grievance, as here we are not accustomed to pay for entrance; indeed it is feared the Grand Exhibition will be a failure on that account.—A portion of the new Louvre in the Rue de Rivoli, is now seen (facing the Rue de Richelieu), the scaffolding being taken down, and it makes a most splendid appearance.—The protestant church l'Oratoire, back view, is being restored and will form a pleasing object: indeed this street, besides being the most splendid in the world, will be a fine study of architecture, and will contain specimens of all periods.—From man's architecture let us change the subject to nature's. In the forest of Fontainebleau stands, surrounded by immense trees, rocks, and the most splendid scenery, a little village named Barbizon: this small hamlet, not mentioned in any map, is celebrated in the annals of landscape painters and of all artists; it is placed in the roughest portion of that celebrated forest. In the village stands a most interesting house of entertainment, the rendezvous of French Art: this house is kept by an

honest couple of the name of Ganne. The first artists who lodged there incurred the anger of the rustic couple for having, in bad weather, or in moments of artistic frenzy, adopted the custom of using up the remains of their palettes on the walls; on reflection, however, the landlord thought it might be good for him to have these lacubrations of fancy, and wisely provided means for the artists to paint whatever they thought proper. The consequence has been, the house from top to bottom is covered with drawings, paintings in oil, water-colour, body-colour, chalk; and all sorts of figures, landscapes, animals, flowers, &c., from the pencils of François Couture, A. Giroux, Rousseau, Diaz, Gerome Bellanger, and others too numerous to mention. An Englishman offered one year 15,000*fr.* and the next 30,000*fr.* for the cottage, which has been refused, the proprietors knowing well they have an invaluable collection. These works are mixed with poetry, of course, satirical or farcical; we give two specimens in the original, as all attempt at translation would be useless:—

"Français à la barbe raide,
A peint du vert et du bleu
Entre la glace et le feu,
Aussi c'est un peintre tîble.
Il jabote à Barbison,
De Fourrier comme un Bison."

"Briset y vient voir Toudouze,
Toudouze y vient voir Briset,
Pour les verts ils font assaut,
Cent tableaux d'eux en valent douze.
On préfère avec raison
Les verres pleins de Barbison."

—M. Delamarre, the rich retired banker, is about to establish a permanent exhibition of paintings, to be opened on the 15th October next, open to all nations; there will be a gallery for industrial Art.

THE "FUTURE" OF THE CRYSTAL PALACE.

THE gigantic palace at Sydenham, with its beautiful gardens, and its rare gatherings of Art, ought not now to be coldly looked upon as *une faite accomplie*, to be treated as a toy, or a place to while time away, or a mere holiday "playing-ground." It has other and higher duties to fulfil, and must not be allowed to lie like a slumbering giant, overlooking our toiling and increasing capital. It must aid the cause of human progress, and teach millions to think more nobly than they can be taught to think in other places of resort, or its own great mission will be unfulfilled. It is its proud privilege to open its crystal gates for instruction as well as amusement, that thus relaxation may gain new ideas for the great mental work that is never resting among us. Who shall say where the good will end that such giant power may effect? Who would not spur on the energies of its management? It is with such feelings that we offer, and have offered, our remarks on its progress, or its shortcomings, actuated as we are, and always have been, by the best wishes, and, highest hope that these wishes may be realised. While we acknowledge the large amount of ability visible, we must be also free to confess to much of a contrary kind, the result, we trust and believe, of errors in judgment, which more careful thought and proper organisation will abrogate or nullify. In no unfriendly spirit, therefore, do we criticise, but with that spirit of true friendship which would protect one we respect from the chance of a wrong imputation, or a fatal mistake, by pointing out the track that might avoid either.

And first, with regard to that most important branch of the exhibition—the modern manufacturing arts—we should wish to see them so exhibited that the foreigner should see a sample of the power England possesses in this way, and the casual visitor be also led to fully comprehend the vast variety and intrinsic excellence of our own factories, and to know and feel how slight an amount of foreign aid is really necessary to produce the thousand articles of necessity or luxury used by the inhabitants of our island; to be, in fact, convinced

"if England to itself do rest but true,"

it is now sufficiently "self-contained" to look

proudly around. We, however, do not see "the old familiar faces" that greeted us in the original structure at Hyde Park. We do not recognise the names of artisans who give character to the art or manufacture they profess, and who should assuredly be seen in a building of this kind. It becomes, therefore, our duty to ask how this is, and to ascertain to what unfortunate error the absence is to be attributed. We have heretofore adverted to the errors and discourtesies which soured contributors to the Great Industrial Exhibition of 1851, and it has been our unpleasant duty to narrate others which have been committed in Dublin. It is all very well for a time for committees of management to shut their eyes and ears, and go on their own course, but by such course they only "make a solitude and call it peace;" and in such solitude has the present Company found itself. The better-class manufacturers have slowly come into another project of the exhibition kind, remembering the small advantages and great losses of others preceding. Here the Crystal Palace Company have had to work against many awkward experiences, and certainly the difficulties have been greatly increased by taking into active agency some who were chiefly known through previous mismanagements. But this error we hope has by this time wrought its own cure, and the increased demand for space made by important manufacturers, is the result of returning confidence. Still, we think a more liberal mode of proceeding on the part of the managing committee, would be yet more productive of good results, and increase the contributions of important works, adding the names of many well-known firms to the preponderance of the less known that now display themselves. We were agreeably disappointed during a recent visit to find already so many exhibitors; but we looked in vain for the representatives of great and leading houses, which should give a higher character to the general gathering, as an exponent of the Industrial Arts of England in the nineteenth century. To gain such exhibitors is well worth the trouble of the committee of management, and to secure such some liberality would be well bestowed. There may be no harm in the "bazaar" principle, provided it be kept within proper limits; but the Crystal Palace takes higher ground than a mere bazaar. We suggest that a liberal allowance of space at a nominal cost should be awarded to such manufacturers as would willingly display objects of Fine Art, such objects to be placed in the central nave; removing to the galleries all else of a trading character, and, reserving for the grand avenue, such a display of the taste and wealth of our manufacturers as they may choose to make. To secure an exhibition of so valuable and important a kind, is certainly worth the attention of the Crystal Palace Company, simply as a matter of business, for it would be fully as productive to themselves as to the contributors.

Their own "business" matters might well be made less obtrusive than they are. The eating and drinking would be less repulsive and more convenient, if carried on in one of the wings, say that running down the garden opposite that which faces the railway entrance. There is certainly at present too much of the merely animal propensities which characterize English holiday-makers rendered prominent; and we need not be too anxious to thrust the fact so obtrusively forward to the comments of foreign visitors, who come here to study the contents of the building. It is here that we feel the want of a little more refinement in the mass of our population, who seem to consider all places devoted to exhibitions as Temples of Famine, whose evil influence can only be counteracted by continual eating. It is much to be regretted that the wonderful works of Art collected with so much taste and skill, labour and expense, should be neglected for the cook and confectioner. John Bull has much yet to learn of his neighbours, and many lessons to receive from them in the art of enjoying mental gratifications. The Crystal Palace has not been created as a "Castle of Indolence," for eating and idling in a garden to the melody of music.

The managing committee have evidently felt the difficulty of attracting many to study what they know to be well worth the pains, and in endeavouring to be seductive they have sometimes been meretricious. This is particularly the case with the architectural courts, which are somewhat over-decorated, and are unquestionably injured thereby. The Norman courts are much too gaudy, while the Rochester doorway has lost every atom of its dignity and grace by the lavish paint and gilding which cover it, and which destroy its repose; really making it look less rich and profuse in its ornamentation than it does at Rochester. We never saw a more glaring instance of a reduction of a fine work to a tawdry abortion, except one other instance in the Crystal Palace also, the bedaubed frieze of the Parthenon, which has lowered the finest work in the world to the level of a print "sold at a penny plain and twopence coloured." We also strongly object to some obtrusive adjuncts in the architectural rooms and elsewhere, consisting of small boys at portable counters heaped with guide books. Why is there not a proper place for the purchase of such things? There can be no need of destroying the effect of the various small courts by such unornamental obtrusions.

There is not much to be done in the interior of the building except in that portion which reproduces the Alhambra in all its gorgeousness. When we looked upon these sumptuous walls, and saw the sobriety which reigned over the whole in spite of the vivid tints that covered them—a sobriety produced by the minute character of the coloured spaces and their careful juxtaposition with the gilding; we could not but feel some degree of astonishment that Mr. Owen Jones should have failed in discovering this important secret; or at any rate never have displayed such knowledge in his own adaptation of the style, or rather the glaring patches of colour supposed to be founded upon it.

When water shall be freely obtained an addition of great beauty will be gained in the interior. Of this the Company entertain sanguine hopes. Then, indeed the palace will appear in full beauty, and the gardens really rival Versailles. At present there is much to do in the gardens, but there is one erection in it which is a labour ill-directed. We allude to the Rosarium, a beautiful idea, and an appropriate one; but the covered roofing of which destroys the light airy effect that an erection of the kind should display. The deep shadows thrown by this roof remind us too forcibly of the arcades at Vauxhall, and seem to require a few of the famous "additional lamps" of that structure to relieve their sombre effect.

The gardens and the floral arrangements will doubtless be the great features of the palace in summer, and nothing can be more charming than the effect of the interior at present, with its long vistas of orange, lemon, and palm trees, interspersed with statues and fountains. The large hanging flower-baskets which are pendant from the galleries are charming adjuncts to the whole, in fact they strike us as among the most pleasing features in the building.

Altogether the Crystal Palace is a thing to be proud of; it is a work that no other nation could produce, through the aid of a private company of shareholders, unaided by government or national funds. It should, therefore, be a triumph, and not be allowed to fail in minor points by injudicious government. To it may the men of the future point as a great Art-instructor in their childhood. With it may be associated many hours of happy and instructive relaxation in the declining days of the artisan, who, but for such a place, may have vegetated in his own unwholesome city. The young may look on with eager hope and pleasure; the old with pleasant retrospection in the course of a few years, and the longer it lasts the deeper will such feelings be. This is a glorious "future" for the colossal museum at Sydenham, and one which should not be marred. Its truest interests are its noblest, and to them should the eyes of its managers be ever turned. It is no light task, but it is a glorious one, to become the pleasant instructors of nations.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY has been the subject of some comments in the House of Commons, Lord John Russell having been asked if he had given notice to that body to the effect that the rooms they occupy in Trafalgar Square would be required by the nation—in other words, if he had given them notice to quit? The answer was, of course, that nothing of the kind had been done or was contemplated. There could have been no other. To deprive the Royal Academy of the premises they hold would be a breach of contract nothing short of robbery. They hold them by a tenure too clear for question. But if no tenure whatever existed, if they occupied their rooms merely as tenants at will, it would be the extreme of impolicy and ingratitude to deprive them of the very insignificant and inadequate boon they receive from the nation, in return for services incalculable. It is a common, but a very gross error, to suppose that the Academy does nothing in recompense for the poor accommodation they enjoy. The nation makes no other payment for Art-teaching; for teaching Art, that is to say, in its higher branches: it does pay—and pays very liberally—a large staff of superintendents and teachers of Art in its subordinate character. "Schools of Design," so called, cost the country a very large annual sum, not to take into account the rent-free palace, Marlborough House; far better and more extensive premises than "the National" building, in Trafalgar Square. But for the Schools of Painting and Sculpture—maintained by the Royal Academy—the country does not pay a shilling; they are supported entirely out of funds, the private property of the Academy, and which funds are the results solely of the annual exhibitions and the few bequests of individuals who have been of its members. It is also a gross mistake to suppose that the "Charity Fund," if we must so term it, is available only to members in cases of adversity or death. Every year, to our own knowledge, very considerable grants are made to persons who have no sort of claim on the Academy—except that they are artists in poverty, or the widows, sisters, or children of artists, who are in need, and to whom seasonable relief may be beneficial. The officers of the Academy—its keeper, its secretary, its professors, its teachers, are recompensed by amounts, which the third class "masters" of the Schools of Design would reject as insufficient. In short, it is a national discredit that the nation accepts for its people the immense amount of benefit conferred upon the public by the Royal Academy, and bestows in return only the poor and paltry accommodation afforded them in Trafalgar Square; while even this miserable "recompence" is continually carped at by ignorant or unprincipled persons, whose statements, or, worse, insinuations, go forth uncommented upon and uncontradicted. We hope ere long to see the Royal Academy in possession of the whole of the building (such as it is), in Trafalgar Square, but even then the nation will be dishonest if it considers its debt fully paid.

THE PROFESSORSHIP OF PAINTING.—C. R. Leslie, Esq., has resigned the office of Professor of Painting at the Royal Academy, and has been succeeded by Solomon Hart, Esq. The removal and the appointment are both subjects of regret. Although Mr. Leslie, from the ill state of his health of late years, has done but little for the profession and the academy, the position he occupied as an artist, the many admirable works he has produced—gave a degree of dignity to the official list; and if as one of the heads of the great National School of Art, he was of comparatively small value to it, we had no reason to be ashamed that to him was confided the most important branch of Art education in this kingdom. It is impossible to consider the appointment of Mr. Hart as otherwise than an admission that our school is lamentably deficient. Who can examine the works of this artist and believe him competent to undertake so high a trust and so profound a responsibility? Personally, we have for this gentleman very high respect, and believe him possessed of talents of

no common order—talents by which, in spite of serious obstacles, he has raised himself to an elevated position. But these are not of such a nature as to justify his appointment as Professor of Painting—to be the successor of many eminent men; at a time, too, when knowledge and learning are by no means the privileges of the few. Judging Mr. Hart by the pictures he annually contributes to the Royal Academy (and as yet there is no other way by which opinions may be formed), we are compelled to conclude that the Royal Academy must be singularly poor in ability, when it finds itself forced to select this gentleman from its body, as the one best fitted to sustain the honours, to spread the education, and to extend the influence, of the great fountain of Art in England.

THE CONVERSAZIONE AT THE ROYAL ACADEMY (according to a custom of the last three years), closed the public year of that body. It is a procedure that cannot fail to give very general satisfaction: any plan, indeed, that brings together artists and men of letters must be serviceable to both: our only regret is, that while so many of the former were present on this "evening," there were so very few of the latter: and we respectfully suggest, that in future it will be wise so to arrange that to answer this very desirable end shall seem, and be, the leading purpose of the gathering. The movement, however, was so marked an advance into a liberal and enlightened course, that we are properly reluctant to urge objections: the occasion was full of enjoyment: the junior members of the profession were largely in attendance—we believe all who exhibit are invited—and it is beyond question that by the brilliant gas light illuminating the rooms, many pictures were seen to advantage which had previously been out of the way of notice—placed either in awkward corners, or upon the top line of the several chambers. So effective did the whole collection appear, that it must have occurred to the Academy to try the experiment of a winter exhibition: this would be easy, we think: and beyond question it would be remunerative. There are tens of thousands in London who can enjoy sights only during evenings: they are of the classes, chiefly, to whom Art as a great teacher would be especially valuable: the admission might be sixpence; and the pictures need by no means forestall the exhibition of the spring. They might be gathered together from the stores of various collectors, who are seldom in town during the winter months, and who would willingly confide their best acquisitions to the care of the Royal Academy. A few such moves as this, and this institution would rapidly obtain the popularity which it has never yet enjoyed; there are but few obstacles to overcome in order to secure for it a permanent place in the affections of the people.

TURNER'S PICTURES.—This matter has once more been brought before Vice Chancellor Kindersley, by the trustees and executors presenting a petition, offering under the sanction of the Court, to allow the whole collection of paintings to be removed to the National Gallery, by an arrangement with the authorities there; it being apprehended that in their present place of deposit some irreparable damage might ensue to them, pending the enquiries on the part of Mr. Turner's next of kin, as to the validity of his will. The motion was opposed by counsel, on behalf of the next of kin, to whom the paintings will belong should the bequest prove to be invalid. They submitted that the removal from Mr. Turner's house to the National Gallery would prejudice the case, by leading to the assumption that the bequest to the National Gallery was valid, whereas that was the whole question in the suit. It was Mr. Turner's own declared wish that, even if the pictures were accepted by the country, they should not be removed from his own premises until sufficient accommodation was provided for them at the National Gallery. They also submitted that the placing these works of art in the National Gallery pending the suit, would be exposing them to the risk of being engraved, or dealt with by others in a way that the executors might not approve of; and for which, if the bequest

were declared invalid, they, the executors, would be unable to afford any remedy or redress. They were instructed to consent to the petition, notwithstanding, on receiving a proper guarantee that the pictures should be properly protected from general access, and that they should be made accessible to the next of kin, or those by whom they might be represented. After the case had been adjourned for two or three days, it was agreed that the following order should be made:—That the pictures, drawings, and engravings shall, with the consent of the trustees of the National Gallery, who appear by counsel and submit to be bound by this order, be removed from Queen Anne street to the National Gallery, to be there deposited in the rooms, Nos. 1, 2, and 3, on the ground-floor, for safe custody, and there to remain subject to the control and direction of this Court; and it is ordered that the pictures, drawings, and engravings shall not be shown, exhibited, or inspected, to or by any person, or in any manner dealt with without the order of the executors, but that the same pictures, drawings, and engravings, when in the National Gallery, be in all respects considered as in the legal and actual custody of the executors. Let the executors transfer the insurances now effected. The keys of the rooms to be sealed up by the executors, or some one or more of them, and left in the hands of Mr. Uwins, or the keeper of the National Gallery for the time being, and held by him for and on the behalf of the executors.

PARIS UNIVERSAL EXHIBITION OF 1855.—The following letter has been forwarded to the Board of Trade by the Sculptors' Institute, with reference to the Exhibition of Sculpture in the Paris Universal Exhibition of 1855.

SCULPTORS' INSTITUTE,
32, SACKVILLE STREET, PICCADILLY,
August 9th, 1854.

Sir,—The regulations of the Board of Trade, Department of Science and Art, relative to the Paris Universal Exhibition of 1855, having been laid before a meeting of the Sculptors' Institute, it was resolved,—"That the best thanks of this Society, and an expression of their high approval of the proposed arrangements to ensure by proper selection a worthy exposition of British Sculpture, be forwarded to the Lords of the Committee of Privy Council for Trade, and the Society beg to assure their Lordships of their determination to give their immediate and earnest co-operation in furtherance of this national object.

I have the honour to be, Sir,
Your very obedient Servant,
(Signed) EDW. B. STEPHENS,
Hon. Sec.

CAPTAIN OWEN, R.E.,
&c. &c. &c.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The subscribers to this society held their annual meeting on the 11th of August, at the office, in Sackville Street. From the report then laid before the meeting, we learn that the income of the society during the past year amounted to 1057l. 9s. 4d. Sixty applicants for relief, within the twelve months, have received assistance, in sums varying from 5l. to 40l., amounting, in the aggregate, to 821l. We notice in the list two cases, against one of which appear the words "thirty-first donation"; and against the other, "twenty-seventh donation:" what a comment are these words upon the good effected by this institution; they speak more in its favour than any remark we could offer. Mr. W. Nicol, who has long and efficiently discharged the duties of Honorary Secretary, has resigned his post: he is succeeded by Mr. H. W. Phillips. The eight directors chosen in lieu of those who go out by rotation are Messrs. J. Lahee, T. Creswick, R. A., H. Twining, J. Hall, Jos. J. Jenkins, Carl Haag, Dominic Colnaghi, and Octavius Blewett.

MR. JOHN BELL, the distinguished sculptor, has been commissioned by Colonel Adair to execute a marble statue of "Armed Science," of heroic size, to be presented to the mess-room at Woolwich. A liberal act, and one that gives evidence of the sound judgment of the donor. There is no doubt of this work being of a high order, the creation of which will remove the idea that our sculptors are unable to compete

with German artists in the production of heroic figures. It will at all events test our powers; we have no fear for the result.

ART-MANUFACTURERS.—We extract from the *Times* the following paragraph:—"Her Majesty's Commissioners for the Exhibition of 1851, with the view of rendering the valuable trade-collection possessed by them, and now deposited at Kensington Palace, of practical advantage at as early a period as possible, have addressed a circular to the authorities of the various free museums established throughout the country, under the provisions of the acts 8th and 9th of Victoria, chap. 43, and 13th and 14th of Victoria, chap. 65, offering to present to them collections of illustrated samples, amounting to some hundreds of specimens, and consisting chiefly of raw produce taken from that trade collection.

THE FRENCH EXHIBITION AND THE ENGLISH ARCHITECTS.—Our contemporary, the *Builder*, has recently put forth the following sensible and truthful remarks on our school of architects:—"The glove is down to our architects as it is to every other class of our artists, and it behoves them to be up and doing to indicate their pretensions to take rank with the men of other countries. We have no apprehension of the result if our countrymen will only do justice to themselves. We have men of genius, men of earnest temperament, capable of great things, when the opportunity presents itself, if they will but give themselves fair play. The government, whether Tory or Whig, has been scandalously indifferent to the progress of architecture. They have shirked miserably almost every opportunity of embellishing the metropolis, and where in other countries the authorities would have eagerly seized an occasion of erecting a fine monument, the cry here has been, for how little can it be executed! It is whispered already that the contemplated new buildings for Downing Street are to be as bare of adornment as possible, and perchance they will be of brick with scanty stone dressings. If government be niggardly in such matters, it depresses and throws back individuals and public bodies, who become infected with the like spirit. London cannot vie with the monumental magnificence of Paris; but there are other fields of success open to our architects, and of these they have nobly availed themselves, and their productions may vie with those of other nations, that is in the application of architecture to the ordinary purposes and necessities of every-day life. We must leave royal palaces to the French, and the supremacy of sumptuousness of Roman Catholic splendour to her Madeleine, her Notre Dame de Lorette, or her St. Vincent de Paul, upon each of which several millions of francs have been expended. How rare the instance in which private, not municipal, munificence has bestowed 40,000l. upon any single church of the Anglican ritual. But we have of late years built our thousand parish churches, and for ten or twenty or thirty thousand pounds we have seen spring up around us fanes, effective, practical, and eminently religious in sentiment: witness also our splendid clubs, our town halls, and county courts, some of our town residences and country houses, our prisons, hospitals, asylums, colleges, museums, and occasionally a union workhouse. In each class of these we would undertake to find many specimens of enlarged intelligence and good taste. So we augur well for our countrymen, and trust they will not let the occasion slip."

LAW OF COPYRIGHT AND PATENTS.—Two cases have lately come before the courts relative to the copyright of designs and patents, which it may be useful to mention by way of caution to inventors, and also as indicating the present imperfect state of legislation on these subjects. A case occurred the other day, before the judicial committee of the privy council, in which the patentee applied for an extension of the period of his patent. This is an ordinary application, which we should not notice but from the circumstance that the objection to the extension of the patent emanates from a foreigner. A long argument took place before the judicial committee upon the question whether a foreigner could appear before an English court, and object

to the indulgence asked by an Englishman to the extension of the term of his patent. The result was, that the judicial committee were of opinion that inasmuch as all proceedings before it were in the nature of advice to the crown, the foreigner ought to be heard. After hearing the counsel for the foreigner, the committee resolved upon extending the term of protection given by the patent. Another question has come recently before the court of Chancery, namely, whether a paper manufacturer, copying a design from a foreign country, can register the same, and claim protection by injunction, alleging the design to be an "original" design. An *ex parte* injunction was granted, but, as nothing since has occurred in the case, we presume there has been a compromise. The word "original" in the Copyright of Designs Act has led to many questions, and is likely to lead, of course, to many more. It is not long since, as mentioned in our columns, that the imitation of the tail of the ermine on shawls very nearly led to a Chancery suit, on the ground that the imitation of a natural object (*videlicet*, the tail of an animal) could not be said to be original.

BUSTS OF ADAMS AND WEBSTER.—We have already mentioned with praise the very characteristic marble busts of these American statesmen by Mr. King, the sculptor, who has been making a short stay in England. We understand, previous to his return to Boston, United States, where he resides, that Messrs. Elkington made arrangements with him for the reproduction of these busts in bronze. This ensures justice being done to these worthy works, as the bronze-casting of Messrs. Elkington is not to be surpassed in any country. These busts will form good companions to those of Peel, Wellington, &c., already produced in some numbers from the fine-art foundry of this firm.

MESSERS. RICE, HARRIS, & SON, the eminent glass manufacturers of Birmingham, have just patented a useful invention, which not only supersedes the inconvenient contrivances now used for protecting the ceilings of rooms from the sooty deposit which gas occasions, but likewise tends to promote the salubrity of apartments where it is introduced, by causing combustion. These objects are attained by means of a small moveable glass bowl or dome, which is made to act upon shades of the ordinary construction, and so thoroughly does it obviate all dirt and effluvia that, although only a few inches above the flame, it was not in any of the cases where we witnessed the operation at all soiled by the smoke. From its simplicity and efficiency we expect to find it extensively adopted. It is probable we shall recur to this subject, illustrating it more distinctly by the assistance of engravings.

THE FIVE-POUND PIECE presented by King Charles I. to Bishop Juxon, on the scaffold, on the morning of his execution, was recently sold in the sale of the late Mr. Cuff's collection for 260*l.*, being the highest price ever realised for an English coin. It was a pattern-piece, struck in gold, and never publicly issued, having on one side the king's bust in armour, over which falls a lace collar, the reverse a shield of the royal arms, and the motto "Florent Concordia Regna." The collection was the largest ever formed of English coins, comprising 2319 lots, many of them containing several specimens, and occupying eighteen days' sale.

IMPROVEMENTS IN PHOTOGRAPHY.—At a conversation at the Polytechnic Institution, a curious illustration was given of the capabilities of photography in experienced hands. Two photographs were exhibited, one the largest, and the other the smallest ever produced by the process. The first was a portrait the full size of life, and the last was a copy of the front sheet of the *Times* on a surface scarcely exceeding two inches by three. Both pictures were exceedingly perfect, the portrait being more pleasing and far more correct than those usually produced, while the copy, notwithstanding its exceeding minuteness, could be read without the assistance of a magnifying glass. The photographs were exhibited by Mr. Mayall, the well-known artist of Regent Street, and excited considerable interest during the evening.

REVIEWS.

THE PRINCIPLES OF HARMONY AND CONTRAST OF COLOURS, AND THEIR APPLICATIONS TO THE ARTS, &c. By M. CHEVREUL. Translated from the French by CHARLES MARTEL. Published by LONGMAN, BROWN, & Co. London.

M. Chevreul, under the authority of the French government, has delivered, alternately at Paris and Lyons, during the last twenty-five years, annual courses of lectures on the contrast of colours. The interest excited by those lectures, led M. Chevreul, in 1835, to arrange them into a volume for publication, with copious illustrations; but it was not until 1839 that the work was published: "the expense occasioned by numerous coloured plates was an obstacle in finding a publisher" who would bring out the work at a moderate cost.

Now, in 1854, this work, which has been so long a standard authority on the continent, is for the first time translated into English. The translator tells us that at the period of the Great Exhibition in 1851, "M. Chevreul's book appears to have been first made known to those interested in it in this country." This is far from a correct statement. The original work has been in the hands of decorative artists, and our great calico-printers and dyers; and translations of several of the divisions of the subject have appeared in the "Scientific Memoirs" and Journals. The translator subsequently qualifies his statement by saying the work has been "quoted and lectured upon in various places," "but not always with a complete knowledge of its contents." At the same time that we admit the value of a good translation of Chevreul's work, we cannot allow the translator to seize all credit of making the English public acquainted with it.

We have, however, a much graver charge to bring against him. The original work was *detained by the author three years*, because he could not find a publisher who would undertake the publication of it with its atlas of plates, at a sufficiently low price. Yet our translator says, "The original of this work is accompanied by a quarto atlas of coloured diagrams, which, although convenient, is not indispensable to the understanding of the book. Besides, the diagrams can readily be imitated by applying small coloured wafers upon white, black, and gray surfaces." We are disposed to think that the philosopher who had studied with so much care the laws of coloured harmony, was a better judge upon this point than Mr. Charles Martel.

We most unhesitatingly pronounce the work to be nearly useless without the coloured plates, which should have been published with all the exactness with which they were originally executed. Coloured wafers are spoken of by Chevreul as a means by which illustrations of some of his views are to be obtained, but he never contemplated that any man would recommend them for the purpose of illustrating his great laws, upon which all the minor ones depend. Could Chevreul have decided on any method which would have met "the condition that the price should not be too dear," he would not have insisted upon the cost of reproducing his own beautifully illustrative drawings.

In publishing the work without coloured plates, we discover a pandering to the unhealthy excitement which at present prevails. The people are all to be taught science at the smallest possible cost: to acquire knowledge with the least possible labour. Hence we have a vast number of "Sciences made Easy," and books on abstruse subjects, pretending to be instructive, at a shilling. This is an unmitigated evil; the works are themselves of the most superficial character, and the readers of them are rapidly trained into habits of idleness, destructive to all the powers of thought.

If Chevreul's great work was worth translating, it was worth translating in its original character. The translator tells us his book is intended for artisans; now, as it stands, no artisan can profit by it. So far from it, a great number of unschooled eyes would, having nothing to guide them, be constantly making the most lamentable mistakes. With the means now at our disposal, all Chevreul's plates can be reproduced at a very small cost, and the artisan who desires to familiarise himself with the laws of harmony and contrast in colours would purchase the book with its atlas immediately, who would not think of buying it when he found that its pages continually referred to yellow-gray, green-gray, yellow-blue-gray, and such-like combinations, to which he had no guide. Chevreul's well-established laws are of so much importance, that we shall next month devote an article to their consideration.

LECTURES ON ANCIENT ART. By RAOUL ROCCHETTE. Published by A. HALL, VIRTUE & Co., London.

We must confess our ignorance of the author of these lectures, neither is there a word in the book to afford any information as to who M. Rochette is, nor where the discourses were delivered; this is an omission which the translator, who has had the modesty to conceal his own name, ought to have supplied as an act of justice to the writer, and as affording some interest to the reader. It would not have given additional value to the writings as instructive discourses, but one is apt to attach more or less importance to such literary compositions, when viewed in relation to the audience to whom they are addressed, inasmuch as there is some difference between the listeners at a Mechanics' Institute for example, and the members of a society learned in science or Art.

These lectures are twelve in number; they refer chiefly to Greek Art, which M. Rochette is of opinion did not, as is generally considered, owe its birth and development to the influence of Egyptian Art; indeed, he promulgates some doctrines totally at variance with those in general acceptance among connoisseurs and others learned in Art. For instance, after speaking of some of the most famous sculptures of antiquity, "which are considered by us as the types of perfection," such as the Apollo Belvedere and the Mercury, the Venus of Milo, &c., "the authors of whom" (*which*) "we do not in any way know," he goes on to remark:—"Others, such as the Hercules Farnese of Glycon, the Venus de' Medici, by Cleomenes, the famous Torso, of the Belvedere, by Apollonius, the Borghese Gladiator of Agassias, the Centaurs of the Capitol, by Aristides and Papias of Aphrodisias, are by artists certainly not without merit, nor probably without fame in antiquity, but who are not in any way mentioned in the numerous lists which Pausanias, Pliny, and other ancient authors, have handed down to us of the most celebrated statues. It is, therefore, almost certain that we do not possess any original work of these artists whose fame has filled the world. Add to this, that almost all those statues which have come down are of marble, a material on which, with very few exceptions, Art never exercised itself in Greece until a period when it was nearly verging to decline."

The question of the use of colours in sculpture is now being agitated by the learned; M. Rochette advocates the practice. "On the monuments of the very highest order," he says, "how many traces do we not find, although defaced from day to day by time and negligence, of this use of colours, the object of which was to correct the coldness of the marble, to temper the stiffness of the stone, without, however, going so far as to produce that false and coarse imitation which deviates from the domain of Art. The Pallas of Velletri, the famous Amazon of the Vatican, and the beautiful Diana of Versailles, received on several of the nude parts, as well as on the drapery, an application of colours for the purposes I have mentioned. The Venus de' Medici had the hair gilt, and earrings fixed on, probably also in gold. The Minerva of Herculanum had on several parts gilding so thick that it came off in scales." But however M. Rochette, and others too, may decide on this matter, we should never become reconciled to the use of polychromatics, still less can we believe that it prevailed in the best periods of Greek Art. Is it not probable—we put the question deferentially—that the statues here alluded to, as well as others of equal merit, may have been coloured in later times, to suit the tastes of the people of those days? for there is every reason for believing that this practice was rarely adopted till after Art had reached its highest position, and had begun to decline from it. The translator of these lectures sensibly remarks, in a note attached to the passages just quoted, "However powerfully R. Rochette may argue in favour of polychromatic sculpture, in our opinion sculpture can never be other than *form in its purest ideal*; and any application of colour which would detract from the purity and ideality of this purest of the arts, can never be agreeable to our taste. The modern taste for polychromatic sculpture is obviously but a returning to the primitive imperfection of Art, when an attempt was made to produce illusion, in order to please the uneducated taste of the vulgar. The great Masters of Art never coloured their marble statues."

These lectures contain much entertaining and instructive matter on the history of ancient Art, without any attempt to enter upon the deeper subject of its philosophy, as Winckelmann and De Quincy have done. The writer's opinions, even

where we differ from them, are deserving of attention, if only from the pains he takes to establish his theories, and the consequent information he affords in his attempts to substantiate them; altogether the little volume is a welcome addition to our comparatively scanty Art-literature. The translation reads well; it is by an Irish gentleman, who has travelled much to make himself acquainted with Art of various periods; as he has thought proper to conceal his name, we do not feel justified in divulging it, though it is known to us, and we should feel pleasure in connecting it with the approbation we accord to his labours.

SCENES AND OCCUPATIONS OF COUNTRY LIFE.
By EDWARD JESSE, Esq. Published by JOHN MURRAY, London.

We again meet Mr. Jesse upon the old ground he has cultivated to the utmost, and the produce of which he shares with all who seek amusement or information in his charming *parterre*; he has been for many years a zealous and affectionate labourer in the more domestic fields of natural history. Gentle and benevolent, earnest and devout, he traces the divine origin of ALL THINGS, as only a believer can. Free alike from cant and prejudice, he rejoices in air, and light, and life; the smallest creeping thing, the universal wayside flower, has a share of his sympathy; he never preaches, but he has a most happy method of saying what is at once wise and kindly, presupposing, in the benevolence of his heart, that all who read feel a like interest with himself in the works of God. He sometimes dwells too long for the general reader on minute matters; we have lived in and observed so much of country life, that there are a great number of his "facts" as regards the doings—we had almost written "sayings"—of the animals of the "lower world" which we could substantiate (were it necessary) by our own experience; but, if we have a fault to find with this cherished companion of our home and its belongings, it is, that he keeps the faults and failings of the creatures whose cause he pleads, too much out of sight: there is sometimes that which in all honesty, we think, he ought to say, lingering behind, simply because he cannot bear to relate, what is painful or injurious to the reputation of a dumb creature. Take for instance the mole. The mole may be, and we doubt not is very useful to the farmer; it may construct worm-tanks, and only wound, not slay the victims it encloses therein to preserve them for food for its young, but it is no less certain that the mole is a wicked little monster who would dip his snout in blood every day, if he had the power of so doing. He is as blind and blood-thirsty as the Emperor of all the Russias; and as tyrannical too, in his "runs" as the autocrat himself, and yet our author leaves his readers in ignorance of the mole's rapacity. How pleased Mr. Jesse is, when he can overturn a prejudice that is more or less injurious to some poor little animal which even cats treat with scorn; the *shrew mouse* for instance. No village girl will ever again say a prayer over her crossed garters, because a *shrew mouse* ran over her foot at the trying style. He is perfectly chivalrous in protecting the weak, and in teaching the strong, mercy. A pleasanter book never filled the corner of a traveller's bag, or rested on a lady's cushion. Mr. Jesse's position rendered him familiar with forest life and scenery, and every tree and little clump of brushwood in Windsor Park knew him as a friend; and his bold defence of "The Herne's Oak," proves that he still holds the opinion which occasioned some controversy amongst antiquarians. The book is as thickly set with anecdotes as a Venetian casket is with gems, and we cordially recommend it as a gift book for the young; it is worthy of a place beside "White's Natural History of Selborne."

PHOTOGRAPHY *versus* THE FINE ARTS. By J. MILLER. Published by J. HOGG, Edinburgh.

Under the head of our provincial news, in this month's number, will be found a brief reference to the last annual meeting of the "Association for the Promotion of the Fine Arts in Scotland," at which meeting it was proposed to issue to the subscribers photographic copies of Mr. J. Faed's series of drawings, illustrating the poem of "Tam O'Shanter." Mr. Miller's pamphlet, "Photography *versus* the Fine Arts," is a temperate, and, we think, a just remonstrance against such a proceeding. He bases his arguments upon the ground that a photographic picture, however admirably produced, is not Art, but the result of a scientific application of a natural element, no more allied to Art, except in its application, than is the steam-engine or the electric telegraph: the inventions of the man of science ought never to be confounded with the productions of the artist—the spiritual

emanations of the mind, arising from thought, feeling, and ever-living inspirations. The object of this Scottish institution, and of all similar societies, is the promotion of the Fine Arts; for this purpose thousands subscribe their annual guineas, but if Photography is not Art, then those who would substitute the former for the latter are not acting up to the spirit, or even the letter, of their professions; there cannot be a doubt of this. The writer next proceeds to argue against a generally received opinion that engraving is not an Art, but a mere mechanical process, which any plodding, industrious imitator can readily effect; and he proves his case beyond dispute, we think. Our only wonder is, that any who know what the engravers of the three last centuries have produced to create genuine taste, and to awaken the best feelings of the heart, can hesitate to pronounce engraving an art in the most unlimited sense. We are quite ready to admit the marvels and the beauty of a photographic picture, and the aid which the science may render to Art, but we can never place it in the same category with an engraving after Turner, or with a "Holy Family," after Raffaele. Every one accustomed to draw and paint from nature knows that, in order to make an agreeable picture, the artist must, in very many cases, omit altogether, or alter, certain objects that would offend the eye; photography gives us only a faithful transcript, none of the poetry of nature; but a mixture, and frequently a most infelicitous one, of the inelegant with the graceful, of the awkward with the beautiful, of the lifeless with the living. We hope Mr. Miller's pamphlet will have the effect of inducing the committee of the Scottish Association to think seriously upon the project before them.

A SERIES OF EIGHT SKETCHES IN COLOUR, BY LIEUT. S. GURNEY CRESSWELL, OF THE VOYAGE OF H.M.S. INVESTIGATOR (CAPTAIN M'CLURE) DURING THE DISCOVERY OF THE NORTH-WEST PASSAGE. Published by DAY & SON, and ACKERMANN & Co., London.

Whatever ideas or opinions one may form of the incidents of travel from written statements, they are but imperfect chroniclers compared with what the pencil offers by way of affirmation; the eye takes in and conveys to the understanding what no words can effect: and, after all, there is much which neither language can describe nor pencil paint, but which must be left to the imagination to realise. Lieut. Cresswell's masterly sketches are powerful aids in enabling us to form a tolerably accurate notion of the hazards of an Arctic expedition, and of the stern courage and resolution which those iron-hearted and iron-framed men must have who embark in such an enterprise. The first of these sketches represents "The Discovery of Baring's Island," in September, 1850; the little vessel is making way through a vast field of broken ice, and beneath a sky so heavy with snow-clouds as to overwhelm the ship: this scene is a very beautiful picture. The next, a "Bold Headland on Baring Island," is less appalling, and truly picturesque. "The Investigator in the Pack," a moonlight scene rendered with great power, shows the vessel almost high and dry upon a mass of ice. In the fourth plate the ship is imbedded between two enormous floes of ice as if they would crush her; this must have been a time of terrible anxiety to the navigators. The next plate, "The Investigator running through a narrow channel in a Snowstorm between grounded and packed ice" is a most artistic composition, if such a term may be applied to what we presume to be a veritable scene. "Melville Island from Banks Land," is a vast field of flat ice, more or less illumined by crimson hues of an evening sky, bright but bitterly cold in its aspect. "Sledge Parties leaving the Ship," in Mercy Bay, looks somewhat more genial and comfortable; it makes a very pleasing picture. The last scene, "Sledging over Hummocky Ice," is anything but amateur sledging, when files of men have to take the place of gaily caparisoned horses in dragging the sledge over immense masses of snow, frozen into every conceivable fantastic shape. The sketches are excellently lithographed by Messrs. Simpson and Walker, and very carefully printed by Messrs. Day and Son; they form not only a series of most interesting views, but are also beautiful works of Art.

THE WORLD OF ART AND INDUSTRY. Published by G. P. PUTNAM & Co., New York; Low, Son, & Co., London.

This work professes to be an illustrated catalogue of the industrial exhibition recently closed at New York; and the "publisher's notice" commencing the volume distinctly states it is founded

on our own catalogue of the Great Exhibition in Hyde Park; this will sufficiently indicate to our readers the plan of this Transatlantic publication. Without instituting any comparison between the two works, which it would be manifestly unjust to do, we are bound to admit that the New York catalogue is most creditable to all concerned in its production. It contains upwards of five hundred engravings on wood—chiefly by American engravers—most of them of a right good order, and evidencing the fact that this art is making rapid progress in the country. The arrangement of the pages is, upon the whole, satisfactory, though, if more attention had been paid to the disposition of the text with reference to the size of the cuts, and to the uniform "ranging" of the lines, in printer's parlance, the pages would be more agreeable to the eye; now they have the appearance of incompleteness. It is only long experience, however, that would enable the conductor of a work like this to know the value of attention to such little matters. The objects selected for exhibition have been, generally, well chosen, and show that the New York enterprise was well supported by the manufacturers of Europe, especially those of our own country, who figure very numerous among them, and are well supported by those of France; the American products are chiefly objects of utility, such as machinery, &c. But the most valuable portions of the book will be found in a series of scientific essays contributed by Professor D. Silliman, jun., and C. R. Goodrich, the editors, and other qualified writers; considerable care has been bestowed on the preparation of these papers, which embrace a large variety of subjects on mechanics, the natural history of productions useful for food and manufactures, &c. &c. The engravings were made under the superintendence of Mr. C. E. Döpler.

SPEAK, LORD, FOR THY SERVANT HEARETH!
Engraved by S. COUSINS, A.R.A., from the Picture by J. SANT. H. GRAVES & Co., London.

We know of no artist who, as a painter of female figures and children especially, is becoming more popular than Mr. Sant; and well he deserves all the merit which is due to one who handles his pencil with so much grace, elegance, and truth, united with brilliant and forcible colouring. These are the chief qualities that distinguish his pictures: they have generally, moreover, a refined sentiment which renders them something more than pleasing works of art; this is at once seen in the charming little print from the graver of Mr. Cousins. We care not to enquire whether the child here represented be or not a type of him who waited upon Eli and afterwards became the great Israelitish prophet: the figure has evidently been studied from an English model, there is not a particle of Jewish blood in his frame, but he interests us not the less on this account, for the sentiment of the apostrophe is seen in the reverential, awe-struck countenance, and in the hands clasped together as he rises in his bed to reply to the mysterious voice that woke his slumbers. We predict great popularity for this engraving, which is equal to anything, of its class, which Mr. Cousins has executed.

"SUFFER LITTLE CHILDREN TO COME UNTO ME."
Engraved by G. H. EVERY, from the Picture by A. HENNING. T. BOYS, London.

This print is of a better class, in its sentiment, than the majority of similar subjects which the last three or four years have produced. It is a well-arranged and pleasing composition, the figures are effectively and naturally disposed, but that of the speaker, the principal object in the group appears too short, even when seated; this arises from the lower extremities not being sufficiently foreshortened. The engraving, a mixture of mezzotint and line, is good in texture, but it wants clearness; it looks *muzzy*, in technical phraseology, especially in the background: this may or may not be the fault of the printer. The work is certainly not of a class beyond mediocrity; but it is pleasing.

THE CHURCH OF THE HOLY TRINITY, STRATFORD-UPON-AVON. Published by C. & E. LAYTON, London.

A very picturesque view, taken from the bridge at Stratford, of the church in which Shakespeare was baptised and buried; the principal picture is surrounded with a vignette border of a scene from each of his plays, forming altogether a pretty "sheet" of illustrations.

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